

Music Soundtracks for Motion Pictures and Television

FILM SCORE

VOLUME 3, NUMBER 8



Varèse Sarabande's
"missing" music
page 9

TOUGH TUNES

Lalo Schifrin kicks back in
Rush Hour

Brian Tyler twangs
Six-String Samurai

JOHN WILLIAMS

Debuts his song cycle

TREVOR JONES

Makes magik musik

REVIEWS

- Schifrin's stuff
- Rykodisc round-up
- And buckets more!



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record stores everywhere
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FSM Marketplace pg 40



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THE SOUNDTRACK HANDBOOK

A six-page listing of mail
order dealers, books, societies,
etc. Free upon request.

OUR WEB SITE

Is updated five times weekly!
Point your browser at:

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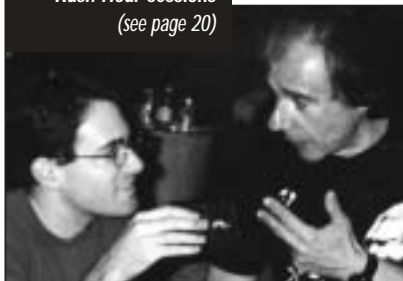
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Judging a CD by Its Cover

A WELL-DESIGNED CD PACKAGE IS A VALIDATION
OF THE SCORE AND OUR AFFECTION FOR IT

I finally realized why I like elaborately packaged CDs of classic scores. I had been thinking, why do I care what the booklet is like? The music is what's important, and sounds the same no matter what. I'm not going to read the liner notes more than once, and how much pleasure am I really going to get from having an artistically designed spine on my CD rack?

Your editor chats with
Lalo Schiffrin at the
Rush Hour sessions
(see page 20)



Then I realized: a well-designed CD package is a validation of this thing that I cared to buy in the first place. The complete-score CDs of *Planet of the Apes* and *Taxi Driver*, for example, mean that people went to the trouble to produce these little shrines to scores I hold in such high regard. There are many recent examples of fantastic CD packages: *Close Encounters of the Third Kind*, *The Living Daylights*, *Superfly*, *Poltergeist*, all of the *Star Wars* Trilogy 2CD sets... some of these things I've heard so much I rarely listen to them anymore, but I am still thrilled to have them. And dare I say, to collect them.

For each of the above, I could recount a whole story of my interaction with these disembodied things, these recordings. I bought the *Poltergeist* LP at a yard sale; I taped the LP of *The Living Daylights* that the college radio station had. When I was 14, I saw *Planet of the Apes* on video and sent away by mail order (from rip-off city, Movie Boulevard in England, no less) for the Project 3 CD, and was perplexed and angered that the part with the ram's horn ("The Hunt") wasn't there. I even remember where all the furniture in the room was when I got up and scanned the CD player to make sure I hadn't missed it somehow. (I definitely remember when my mom got the credit card bill.)

We all have stories like this. People make fun of fans, in that what we do is essentially passive, not creative. I didn't write *Planet of the Apes*—why should I care? I care because watching *Planet of the Apes* as a young man introduced me to things I had never thought of before:

everything from race relations to implications of space travel to the notion that a movie could have a downbeat ending. Jerry Goldsmith's score introduced me to a whole style of music, atonality/serialism, that I did not know existed. Most of the great film composers have likewise opened up entire genres of music, from classical to jazz to song-form, in the context of movies which have opened up serious philosophical or cultural issues. It may be pop art, but it is art. It does mean something. When you're 16 and watch *Taxi Driver* for the first time, you think what it might be like to be a guy with no hope and no life who goes off the deep end in a horrible, violent way—that could be the first time you've ever had this kind of "what if" identification, and in that moment, Bernard Herrmann's music is your conduit out of reality and tether back into it.

So when some faceless corporation does a nice, comprehensive CD release of a score I hold dear, I feel affirmed. Someone is saying, hey kid, you weren't wrong to care about this. The only thing more rewarding than receiving a package like this is getting to work on one, and this month we've gone all-out to produce the best possible CD of *Fantastic Voyage* by Leonard Rosenman. This is not a movie with which I was familiar, but Jeff Bond is, and just watching his expressions as we listened to the music-only tracks made me realize that this is a worthwhile act. Later, as I was driving around listening to the tapes in my car, I realized that this music is cool and I wanted a CD too! Amazingly, I was listening to the end titles when I pulled up to a cocktail party at which I ran into none other than... Leonard Rosenman. And then to tell him what I just had on, and have him excited at the fact that this thing he created 32 years ago still survives and is going to be properly presented—that was cool.

To this end we have involved Leonard for the liner notes, gone to Dan Hersch at DigiPrep for the usual bang-up mastering job, searched through stills kindly availed to us by Fox Archives, and put together a package with art director Joe Sikoryak that says: you are right to like *Fantastic Voyage*. Or at least, we like it. Thanks for listening.

Lukas Kendall

NEWS

EVENTS • CONCERTS
RECORD LABEL ROUND-UP
UPCOMING ASSIGNMENTS
THE LATEST FILMS

Newmans Get the Gold

David, Thomas and Randy Newman will be honored with Golden Score Awards at ASMAC's 60th Anniversary Golden Score Awards, on October 30 in Beverly Hills. The event is being co-sponsored by BMI, ASCAP and Fox Music, with music performed by the Young Musician's Foundation Orchestra, and will also pay tribute to the entire Newman family. ASMAC (American Society of Music Arrangers and Composers) Honorary Chair John Williams is among the many scheduled guests.

Castillian Conferences

The 7th International Film Music Congress will be held on October 16, 17 and 18 in Valencia, Spain. Honorary chairman this year is French composer, Francis Lai.

"Herrmann, Hitchcock, Welles: Creative Relationships" is a symposium taking place

at Universidad Internacional Menéndez Palayo in Seville, Spain, November 9-13. Norma Herrmann (the composer's widow), Christopher Husted, and author/professor Royal S. Brown are among the scheduled guests. There will be roundtable discussions, lectures, screenings and more.

SCL Foundation Formed

The Society for Composers and Lyricists has announced the formation of the SCL Foundation, an outreach organization to provide aid, assistance and education services to composers, their families, and other members of the film/TV music community. The SCL Foundation has also established a music mentoring program to help student composers. See www.filmscore.org.

About Time, Lords

Space Adventures: Music from Doctor Who is a new limited edition CD being offered exclusively by the Doctor Who Appreciation Society in England, featuring library music

used in various early episodes of the series. It is actually an expanded version of a cassette the Society circulated in 1987. Price is £22 U.K. or £25 rest of world; send U.K. funds only to Julian Knott (SAO), 11 Davmor Court, Manor Vale, Brentford, Middlesex TW8 9JW, England. Visit the Space Adventures web page at: <http://dSPACE.dial.pipex.com/juliank/index.htm>, or e-mail JulianK@dial.pipex.com.

Score Albums:

To Be or Not?

There will be an *Armageddon* score album (Trevor Rabin) from Sony later this year, including a bonus track specially prepared by the composer. Currently there is a promotional pressing of the score.

There will not be a score CD to *Halloween H20*, due to the artistic and legal complications of having two composers on the project (John Ottman and Marco Beltrami). More likely, Ottman will press his score as a promotional CD. FSM

RECORD LABEL ROUND-UP

Aleph Due September 15 from Lalo Schiffrin's personal label is a score album to *Rush Hour*. Also due in September or early October are *Che!* (first CD of 1969 score, plus newly recorded guitar pieces) and Schiffrin's *Jazz Mass* (new recording). See www.alephrecords.com or www.schiffrin.com

BMG Classics Elmer Bernstein's new recordings of *The Magnificent Seven* and *The Great Escape* (The Royal Scottish National Orchestra, prod. Robert Townson) will now be released by BMG Classics in 1999, not Varèse Sarabande.

Brigham Young University Imminent is *The Flame and the Arrow* (Max Steiner), mastered from materials in BYU's Max Steiner library. This will be available from Screen Archives Entertainment, PO Box 5636, Washington DC 20016-1236; call 202-364-4333 or e-mail Nippersae@aol.com for a free catalog.

Castle Communications Due September 7

from this English label is a CD of *Get Carter* (1971 Michael Caine gangster film, Roy Budd); a vinyl version will be out on September 21.

Due in January are six additional Roy Budd CDs, titles to be determined.

Cinesoundz Forthcoming from this German soundtrack production company are *Canto Morricone Vol. 3: The '70s* and *Vol. 4: The '80s and '90s*—collections of Ennio Morricone songs available this September from Bear Family in Germany; and *Kurz Und Schmerzlos* (score by U.K. Wendt, songs by Sezen Aksu, 5 Sterne Deluxe, Ninos Con Bombas a.o.), due mid-October. Recent releases include the Philippe Sarde washbuckler score, *Le Bossu (En Garde)*, aka *On Guard!*, on Koch Classics.

Order from Cinesoundz, Kirchenberg 1, 90482 Nürnberg, Germany; fax: +49-911-54 22 48; www.cinesoundz.de.

Citadel Due September is the next album in

the *Legendary Hollywood* series, a Miklós Rózsa CD with *The Private Files of J. Edgar Hoover* (adding 20 min. extra music) plus the guitar suite from *Crisis* (as available on the Varèse CD Club album) and the piano suite from *Lydia*.

Due November is the first of four Dmitri Shostakovich film music albums newly recorded in Moscow. This features four suites from obscure Russian films, three of which are world premiere recordings.

Due January 1999 is a television CD: *Wichita Town Suite #2* (Hans Salter, not duplicating music from earlier album) coupled with *Music from Kraft Television Theatre* (Wladimir Selinsky, original scores from '50s broadcasts, originally on RKO/Unique LP).

Compass III Due November 9 from this new label is *The Avengers* (Joel McNeely score album).

Dreamworks September 15: *Permanent Midnight* (Primal Scream, Daniel Licht). September 29: *A Night at the Roxbury* (dance music). November 3: *The Prince of Egypt* (three separate albums: original soundtrack

by Hans Zimmer, country music inspired by, and gospel music inspired by).

GNP/Crescendo Due in late September is *Greatest Sci-Fi Hits Volume 4* (Neil Norman and His Cosmic Orchestra). Due November is a second volume of *Forever Knight* (Fred Mollin) television music. Due December is *Star Trek: Insurrection* (Jerry Goldsmith).

Hip-O Due September 22 is *Animal House* (reissue, no extra music). October 6: *The Sting* (Scott Joplin, arr. Marvin Hamlisch, no extra music).

Due January 26 is *The Reel John Barry* (compilation, featuring tracks from MCA LPs, like *Boom!*). Due next February is *The Shaft Anthology* (Isaac Hayes, various). Also in the works are *The Reel Quincy Jones* and *The Reel Burt Bacharach*.

Hollywood Due October 27: *The Waterboy* (various). November 3: *Varsity Blues* (various, Mark Isham). November 17: *Enemy of the State* (Hans Zimmer). December 15: *A Civil Action* (Danny Elfman).

Intrada Due October is *One Tough Cop* (Bruce Broughton).

The next recording in Intrada's "Excalibur" series (early 1999 release) will be *Jason and the Argonauts* (Bernard Herrmann, 1963), the complete score conducted by Bruce Broughton.

Write for a free catalog of soundtrack CDs from Intrada, 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

JOS Forthcoming from John Scott's label (but without dates) are *Swiss Family Robinson* (new film), and repressings of *Antony and Cleopatra* (1972, with new packaging and one new track) and *Becoming Colette* (1992).

Koch Due November is a new recording of Franz Waxman concert music.

Planned for 1999 are: Franz Waxman chamber music (St. Clair Trio), including many film pieces; Rózsa: chamber music for piano; Korngold: complete music for piano; and a new Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, The Sea Hawk, Elizabeth and Essex*), recorded in New Zealand.

Marco Polo Bill Stromberg and John Morgan are recording more classic film scores in Moscow. Due September is Philip Sainton's *Moby Dick* (1956). November: *Devotion* (Erich Wolfgang Korngold). January 1999: Victor Young CD featuring *The Uninvited, Gulliver's Travels* (1939), *Bright*

Leaf, and *The Greatest Show on Earth*.

Also recorded for future release: *Mr. Skeffington* (Franz Waxman), *They Died with Their Boots On* (Max Steiner) and *The Egyptian* (Bernard Herrmann and Alfred Newman, 60-70 minutes, with choir).

Marina This German label will release a Peter Thomas compilation in September, *Moonflowers & Mini-Skirts*, including some film/TV pieces, and liner notes by our own John Bender. See www.marina.com.

Milan Due October 13 is *Vampires* (John Carpenter).

Motown Due September 22 is a remastered reissue of *The Big Chill* (1983, various '60s soul).

Nonesuch Due late October is a new recording of *Koyaanisqatsi* (Philip Glass), supervised by the composer, including 30 minutes of previously unreleased music.

Pendulum Due September 29 are five reissues from the Columbia Records catalog (no previously unreleased music): *The Fall of the Roman Empire* (Dimitri Tiomkin), *The Old Man and the Sea* (Tiomkin), *The Rose Tattoo* (Alex North), *Casualties of War* (Ennio Morricone) and *OceanQuest* (aka *Oceanscape*, TV, William Goldstein).

Play It Again Still forthcoming for fall is Geoff Leonard and Pete Walker's book, *Bond and Beyond: The Music of John Barry*, published by Sansom & Company of Bristol (a subsidiary of Redcliffe Press). See www.auracle.com/pia.

PolyGram October 20: *What Dreams May Come* (Michael Kamen). November 3: *Waking Ned Devine* (Shaun Davey), *Elizabeth* (David Hirschfelder).

Due in November in Decca's Entartete Musik series is a Franz Waxman concert work, *The Song of Terezin*, coupled with *Requiem Ebraico* by Eric Zeisl.

Due spring 1999 is the U.S. edition of John Barry's non-soundtrack work, *The Beyondness of Things*; also due in early 1999 is the U.S. edition of *Tango* (Lalo Schiffrin).

Forthcoming from PolyGram in England is a 2CD set of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

RCA Victor Due September 29 is *Pecker* (John Waters film, Stewart Copeland). October 13: *The Apt Pupil* (John Ottman), *The Imposters*.

The Spanish arm of RCA has released on CD several Mancini albums—*Hatari!*, *Charade*, *The Party and Our Man in Hollywood*—as well as *Impact/Double Impact* (Buddy Morrow).

In addition to Intrada, try Screen Archives (202-364-4333), Footlight Records (212-533-1572) and STAR (717-656-0121) for these imports.

Restless Due in October or November is the expanded edition of Ennio Morricone's *Once Upon a Time in America* (1984), featuring the existing album of Morricone's masterpiece, unreleased cues, and rare demo tracks.

Rhino Due October 6 in the Turner series is a compilation, *Classic Movie Music*. Rhino's *Go Simpsonic with the Simpsons* is still indefinitely postponed. See www.rhino.com.

Rykodisc Upcoming in The Deluxe MGM Soundtrack Series of United Artists Films: September 15: *The Misfits* (Alex North, 1961), with 45 min. unreleased music; and *Taras Bulba* (Franz Waxman, 1962), with original, unused Franz Waxman liner notes and rare photos in the booklet.

September 29: *The Magnificent Seven* (1960, Elmer Bernstein), *The Cutting Edge* (1992, various artists). *The Magnificent Seven* is the first release of the original soundtrack, in mono, 68 min. total (produced by the composer's daughter, Emilie Bernstein).

October 13: *Alice's Restaurant* (Arlo Guthrie, 1969, with extra music), *The Pink Panther Strikes Again* (Henry Mancini, 1976, with extra music), *What's New Pussycat?* (Burt Bacharach, 1965, with extra music).

Silva Screen Due September in the U.S. and U.K. are two re-recorded compilations: *The Essential Jerry Goldsmith* (2CD set) and *The Disasters! Movie Music Album* (including *The Towering Inferno, Airplane!, The Swarm*, and the wordless vocal version of *The Hindenburg*).

Also due in September in the U.S. is a compilation of music to the 1985 *New Twilight Zone* series (Grateful Dead, various).

Sonic Images Due September 8 is *Wilde* (Debbie Wiseman). October 6: *Coming Soon: Previews of Coming Attractions* (2CD set, John Beal trailers).

Sony Forthcoming from Sony Classical at the times of their respective movies are *Dancing at Lughnasa* (Bill Whelan, November), *Legend of the Pianist on the Ocean* (Ennio Morricone, December), and *The Red Violin*

(John Corigliano; Joshua Bell, violin).

Due November 3 is Sony Legacy's 65-minute issue of *Star Trek: The Motion Picture* (Jerry Goldsmith), a 2CD set with an expanded edition of *Inside Star Trek* (Gene Roddenberry-narrated '70s documentary) on disc two.

Coming for summer 1999 is a follow-up to John Williams and Itzhak Perlman's *Cinema Serenade* album, this one featuring great themes from 1940s films by Steiner, Waxman, Rózsa, V. Young, etc., many newly arranged by Williams.

Super Tracks Due in October commercially is *The Sword and the Sorcerer* (David Whitaker). Also coming are two promotional releases with limited availability to collectors: a 2CD set of Arthur B. Rubenstein material (including *WarGames*), and *The Incredible Hulk* (Joe Harnell).

Contact Super Collector at this new address: 12072 Brookhurst St, Garden Grove CA 92845; ph: 714-636-8700; www.supercollector.com.

TVT Due October 13 is a 4CD box set (with the discs also sold separately) of *Sci-Fi's Greatest Hits*, promoted in conjunction with the Sci-Fi Channel and containing both classic and contemporary material.

Due October/November: *Strange Land* (various hard rock/metal). Pushed back to early 1999: *Dead Man's Curve* (Shark/The Wild Colonials), *Delivered* (Nicholas Pike), *Beowulf*.

Varèse Sarabande John Debney and the Royal Scottish National Orchestra have re-recorded *Superman: The Movie* to celebrate the 20th anniversary of the movie, and 60th anniversary of Superman's first comic book appearance. The 2CD set is due on October 20 and features 83 minutes of music—over 20 minutes never before available (Pa Kent's funeral, the helicopter sequence, etc.).

Also forthcoming in Robert Townson's Film Classics series:

September 8: *The 7th Voyage of Sinbad* (Bernard Herrmann, cond. John Debney), *Somewhere in Time* (John Barry, cond. John Debney, featuring Lynda Cochrane, piano).

October 6: 1) *The Towering Inferno: Great Disaster Classics* (cond. Joel McNeely and John Debney), including 18 minutes from *The Towering Inferno*. 2) *The English Patient and Other Art-House Classics* (*The Piano*, *Shine*, *The Portrait of a Lady*): solo album by pianist Lynda Cochrane with John Debney cond. the RSNO (2CD set). 3) *Midway* (John Williams), Rick Wentworth cond. RSNO. 4) *The Trouble with Harry* (Bernard Herrmann), Joel McNeely cond. RSNO.

October 20: *Color, Rhythm and Magic: Classic Disney Instrumentals* (light jazz versions of various Disney songs, recorded by Earl Rose).

Pushed back to 1999 are *Citizen Kane* (Bernard Herrmann, cond. Joel McNeely), and *Amazing Stories* (cond. Joel McNeely and John Debney), featuring main and end themes by John Williams, the Spielberg-directed episode score "The Mission" (Williams), and "Dorothy and Ben" (Georges Delerue).

Upcoming in Varèse's series of original
(continued on page 44)

The Silver Age Continues, Chapter III

The third release in *Film Score Monthly's* limited edition Silver Age Classics series is now available: *Fantastic Voyage* by Leonard Rosenman. We announced that this album would be a Rosenman title two months ago, so pat yourself on the back if you successfully predicted this 1966 sci-fi classic. This score has never been available in any format and we are thrilled to present it in complete form, in stereo.

Fantastic Voyage was Rosenman's first Hollywood film after a four-year hiatus in which he composed and conducted concert music in Italy. The composer began his film career in 1955 scoring *East of Eden* and *Rebel Without a Cause*, which starred his piano student, James Dean. He was one of the first musicians to bring modern, atonal techniques to cinema, and *Fantastic Voyage* is perhaps his greatest effort in that genre. Rosenman's subsequent sci-fi scores include *Beneath the Planet of the Apes*, *Lord of the Rings* and *Star Trek IV: The Voyage Home*.

Except for the tonal resolution

and end credits music, and a recurring theme which ties together the entire work, *Fantastic Voyage* is an abstract and breathtaking score full of unusual colors and adventurous harmony and counterpoint. We advertise this with some reluctance, since there is a steadfast group of collectors who will not touch a score which is not traditionally melodic. On the other hand, fans of avant garde works by composers such as Jerry Goldsmith, Alex North, Elliot Goldenthal and Jerry Fielding will find this a masterpiece of the style—it is full of long, developed cues and fascinating symphonic sounds. It is what Leonard Rosenman is all about.

This Silver Age Classics CD was mixed into stereo from the original 35mm film elements at 20th Century Fox. (A short bonus track of the sound effects used for the main titles is in mono.) The 16-page booklet features new liner notes by Leonard Rosenman and album producer Jeff Bond, and is lavishly illustrated with rare stills from the Fox Archives—many in color, and showcasing the movie's imaginative special effects.

Meet the Composer

Bring your CD for an autograph by Leonard Rosenman or buy it in person on Saturday, October 3 from 1 to 3PM at Creature Features, 1802 W Olive Ave, Burbank CA 91506. The CD will sell for \$19.95 whether you buy it through the mail or at the signing, but you'll save postage if you buy it on-site. For those who want signed CDs but cannot attend: autographed copies will be available by mail order only from Creature Features (for a slightly higher price), so contact the store to reserve a copy (ph: 818-842-9382; fax: 818-842-0752). Watch the FSM web site (www.filmscoremonthly.com) for any late news. Come meet Lenny and bug the FSM team about CDs we should release!

Relax, There's Still More

Still available are the first two discs in the Silver Age series: *Stagecoach/The Loner* (two westerns by Jerry Goldsmith) and *The Paper Chase/The Poseidon Adventure* (also featuring the main title from *Conrack*, an all-John Williams CD). We've received some anxious letters from collectors hoping they could "still" get a copy... of this writing, both of these titles are "only" around 1/3 of the way



through their allotted 3,000-unit pressing. So crunch all you want! Also still on hand is *The Wild Bunch*; see pp. 40-41 for complete ordering information.

We are expecting the *Fantastic Voyage* CD, unlike our first two SAC offerings, to be ready around the time you read this, so there should not be a delay in shipping. We now have secure-server order forms at our web site, www.filmscoremonthly.com, so order electronically for fastest service. We are attempting to ship all packages securely, but if yours gets squashed into powder by the post office, e-mail or write us for details on a replacement.

Send your feedback and suggested CDs to FSM Silver Age Classics, 5455 Wilshire Blvd, Suite 1500, Los Angeles CA 90036-4201, or e-mail: idea@filmscoremonthly.com. Our composers for future releases include Gerald Fried, Jerry Goldsmith and John Barry.

—Lukas Kendall

FILM MUSIC CONCERTS AROUND THE WORLD

Warner Bros.

John Mauceri will conduct a "Tribute to Warner Bros." concert at the Hollywood Bowl on September 18, with music from the studio's 75 years of operation. Call 213-850-2000 or see www.hollywoodbowl.org.

Debbie Wiseman

There will be a concert of music by Debbie Wiseman in London on September 19 at the Royal Festival Hall's Purcell Room; suites from *Wilde*, *Haunted*, *Tom's Midnight Garden*, *Tom & Viv*, *The Dynasty: The Nehru-Gandhi Story*, *The Missing Postman*, *The Museum of the Diaspora*, *The Good Guys*. Tickets are £10; call 171-960-4242 or see www.sbc.org.uk.

Andre Previn

Andre Previn's new opera, *A Streetcar Named Desire*, will pre-

miere on September 19 at the San Francisco Opera. The work will be recorded by Deutsche Grammophon.

Lalo Schifrin

Upcoming film music concerts conducted by Lalo Schifrin include September 23 in San Sebastian, Spain; September 25 in Pamplona, Spain; and November 25 in Buenos Aires, Argentina, with vocalists Dee Dee Bridgewater and Julia Migenes. See www.schifrin.com for updates.

Jerry Goldsmith

Jerry Goldsmith will conduct the New York Filmharmonic Orchestra in a Sunday afternoon concert of his music on October 4 at Carnegie Hall. The program features: First half: "Fanfare for Oscar," *Star Trek: First Contact*, Motion Picture Medley (*Sand*

Pebbles, *Chinatown*, *Patch of Blue*, *Poltergeist*, *Papillon*, *Basic Instinct*, *Wind and the Lion*), *Planet of the Apes* ("The Search Continues," "The Clothes Snatchers," "The Hunt"), *Rudy/Hoosiers*. Second half: *First Knight*, *Small Soldiers/Gremlins*, Television Medley, *Mulan*, *The Russia House* and The Generals (*MacArthur/Patton*). Call 212-247-7800.

Goldsmith will celebrate his 70th birthday next year by giving three concerts with the Royal Scottish National Orchestra: February 20: Glasgow Royal Concert Hall (box office: 0141-287-5511); February 27: Edinburgh Festival Theatre (0131-529-6000); and February 28: Aberdeen Music Hall (0122-464-1122). See the RSNO's site at <http://www.rsno.org.uk>.

Flanders Film Festival

There will be film music concerts during the Flanders International Film Festival on October 7 and 8, in Amsterdam and Ghent, Belgium, respectively. Elmer Bernstein and Michael Kamen are the expected guests. Dirk Brossé will conduct music from *The Untouchables* (Morricone), *Last of the Mohicans* (Jones), *The Age of Innocence* (Bernstein), *The Magnificent Seven* (Bernstein) and more. Contact the Festival at 1104 Kortrijksesteenweg, B-9051 Ghent, Belgium; ph: +32-9-221-89-46; www.filmfestival.be.

Marvin Hamlisch

Marvin Hamlisch will conduct the Pittsburgh Symphony Orchestra in an evening of TV music (including *Perry Mason*, *Mission: Impossible*, and a Jerry Goldsmith TV theme medley) on October 8, 9, 10 and 11.

L.A. Filmharmonic

Upcoming presentations in the "Filmharmonic" series of new short films with original music performed live are: music by Graeme Revell to a new film by

Renny Harlin of wildlife photographer Peter Beard (October 8-14); and music by Jerry Goldsmith to a film to be determined by Paul Verhoeven (May 20-23). Call 213-850-2000.

James Horner

The world premiere of *Back to Titanic Live in Concert* will take place October 9 and 10 at the Hollywood Bowl, with James Horner conducting an 84-piece orchestra with Norweigan singer Sissel, Irish-American fiddler Eileen Ivers and other soloists. It's gangway for romance as the stage will include a replica of the ship's bow and visual projections. Call Ticketmaster at 213-480-3232, 714-740-2000, 805-583-8700 or 619-220-8497; you must speak with an affected British accent.

Maurice Jarre

Maurice Jarre will conduct concerts of his music in France (Orchestra Nationale de Lille) on October 12, and in Spain (Orchestra Symfonica de Barcelona i Nationale de Catalulyna) on November 5, 6 and 7.

Elmer Bernstein

The Oregon Symphony in Portland will premiere a guitar concerto by Elmer Bernstein on December 5-7, with Christopher Parkening, soloist, and Murry Sidlin, conductor.

Seattle Choral Company

Seattle Choral Company (cond. Fred Coleman) will present a "Composers of the Cinema" concert on February 27, 1999, at the Benaroya Concert Hall, located in downtown Seattle. The concert will feature music from *Jesus of Nazareth* (Jarre), *1492* (Vangelis), *The Mission* (Morricone), *The Hunt for Red October* (Poledouris), *Edward Scissorhands* (Elfman), *The Lion in Winter* (Barry), *Much Ado About Nothing* (Doyle) and the Seattle premiere of "Itaipu" by Philip Glass. Call 206-363-1100, or see www.wolfenet.com/~scc.

NOW PLAYING

Films and soundtrack CDs now in release

<i>Armageddon</i>	Trevor Rabin	Columbia/Sony*
<i>The Avengers</i>	Joel McNeely	Atlantic*, Compass III
<i>Blade</i>	Mark Isham	TVT*, Varèse Sarabande
<i>Dance with Me</i>	Michael Convertino	Epic*
<i>Dead Man on Campus</i>	Mark Mothersbaugh	Dreamworks*
<i>Ever After</i>	George Fenton	PolyGram
<i>54</i>	Marco Beltrami	Tommy Boy*
<i>The Governess</i>	Edward Shearmur	
<i>Halloween H20</i>	Marco Beltrami, John Ottman	
<i>How Stella Got Her Groove Back</i>	Michel Colombier	Flyte Time*
<i>Lethal Weapon 4</i>	Michael Kamen, Eric Clapton, David Sanborn	
<i>The Mask of Zorro</i>	James Horner	Sony Classical
<i>The Negotiator</i>	Graeme Revell	Restless
<i>Next Stop Wonderland</i>	Claudio Ragazzi	Verve
<i>The Parent Trap</i>	Alan Silvestri	Hollywood**
<i>π</i>	Clint Mansell	Thrive
<i>Return to Paradise</i>	Mark Mancina	Varèse Sarabande
<i>Rush Hour</i>	Lalo Schifrin	Aleph
<i>Saving Private Ryan</i>	John Williams	Dreamworks
<i>Slums of Beverly Hills</i>	Rolfe Kent	RCA Victor**
<i>Smoke Signals</i>	B.C. Smith	TVT Soundtrax**
<i>Snake Eyes</i>	Ryuichi Sakamoto	Hollywood
<i>There's Something About Mary</i>	Jonathan Richman	Capitol*
<i>Why Do Fools Fall in Love</i>	Stephen James Taylor	Warner Sunset/Elektra**
<i>Wrongfully Accused</i>	Bill Conti	

*song compilation **combination songs and score

The following are concerts featuring film music pieces as part of their programs. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. Don't be an idiot! Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Always confirm the concert with the orchestra's box office!

Alabama November 15, Birmingham Bloomfield s.o.; *Huckleberry Finn* (Waxman).
 Colorado November 6, 7, Colorado s.o., Denver, cond. John Mauceri; *Sunset Blvd.*, *A Place in the Sun*, *Dr. Jekyll* (Waxman), *Vertigo* (Herrmann), *Laura* (Raksin).
 Delaware October 30, 31, November 1, Delaware s.o., Wilmington; *Psycho* (Herrmann), *Body Heat* (Barry), *King Kong* (Steiner), *Dr. Jekyll* (Waxman).
 Georgia October 25, Macon s.o.; *King Kong* (Steiner).
 Idaho October 25 Boise State University; *Psycho* (Herrmann).
 Illinois October 31, Wake Forest s.o.; *Psycho* (Herrmann).
 Indiana October 17, South Bend s.o.; *Rudy* (Goldsmith).
 November 1, South Bend s.o.; *Sleuth* (Addison).
 Kansas December 6, Fort Hays s.o.; *Lawrence of Arabia* (Jarre).
 Maine October 30, Portland s.o.; *Psycho* (Herrmann).
 Maryland October 31, Baltimore s.o.; *Psycho* (Herrmann).
 Minnesota November 22, Buffalo Community Orch., Rochester; *The Magnificent Seven* (Bernstein).
 Missouri October 30, St. Louis; *Ghostbusters* (Bernstein), *X-Files* (Snow).
 New Mexico October 31, New Mexico s.o., Albuquerque; *Psycho* (Herrmann).
 New York October 25, Long

Island Phil., Melville; *Psycho* (Herrmann), *Poltergeist* (Goldsmith), *Twilight Zone* (Constant).
 October 30, Utica s.o.; *Bride of Frankenstein* (Waxman).
 Ohio October 25, Toledo s.o.; *Mask of Zorro* (Horner).
 South Dakota October 24, 25, Fargo Morehead s.o.; *Godfather Suite* (Rota).
 October 31, Black Hills s.o., Rapid City; *X-Files* (Snow), *Body Heat* (Barry), *Wizards & Warriors* (Holdridge), *Transylvania 6-5000* (Holdridge).
 Tennessee October 31, Memphis s.o.; *Twilight Zone* (Goldsmith).
 Texas October 30, 31, November 1, Dallas s.o., cond. Richard Kaufman; Halloween spectacular (featuring film music selections).
 Washington, D.C. September 30, Washington s.o.; *Free Willy* (Poledouris).
 Canada November 5, 6, 7, Kitchner Waterloo s.o., Ontario; *Lost Weekend* (Rózsa), *Perry Mason* (F. Steiner).
 France November 27, 28, Orchestra Nationale de Basse, Normandy; *Psycho* (Herrmann).
 Germany October 29, Runkfunk s.o., Berlin; *Carmen Fantasy* (Waxman).
 November 1, German National Theatre, Weimar; *Basic Instinct* (Goldsmith), *Psycho* (Herrmann).
 November 19, 20, North German Radio Orchestra, Hamburg; *Humoresque* (Waxman)—recreation of violin soloist Nadja Salerno-Sonnenberg's Nonesuch CD, with film.
 November 27, Dusseldorf s.o., cond. John Mauceri; *Around the World in 80 Days* (Young), *Carmen Fantasy* (Waxman), *Taras Bulba* (Waxman), *Lawrence of Arabia* (Jarre).
 Israel October 7, Jerusalem Artist Chamber Orch.; *Carmen Fantasy* (Waxman).
 For a list of silent film music concerts, see www.cinemaweb.com/lcc.

Assignments for Upcoming Films

"We're So Glad You're Still in Remission; By the Way, You're Fired" Award: To Patrick Doyle, who is being replaced by John Williams on Columbia TriStar's *Stepmom*, starring Julia Roberts. Doyle recently underwent (100% successful) treatment for leukemia and worked on *Stepmom* from a studio constructed in his hospital room—the movie, ironically, is about a character who has cancer. The director, Chris Columbus, has a relationship with John Williams from the *Home Alone* films, and the studio has hired Williams to rescore the picture in lieu of bringing back Doyle to rework some cues.

"Maybe Changing the Music Will Help"

Award: To the makers of *What Dreams May Come* (directed by Vincent Ward), who have jettisoned Ennio Morricone's score after the movie performed worse at test-screenings with the Morricone music compared to the temp-track. Michael Kamen, whose survival instinct served him well when he jumped from *The Avengers* earlier this year, is rescoring the picture.

"Still the Coolest" Award: To John Barry, who has been hired to score Miramax's *Dancing About Architecture*, starring Sean Connery. The filmmakers are reportedly after a "John Barry Seven" type of small jazz score... and Barry is keen to oblige.

In other news, John Ottman has written the theme for the new, darker *Fantasy Island* TV show, produced by Barry Sonnenfeld. Elmer Bernstein has conducted for Neil Diamond's newest album, a Hollywood collection on Columbia, including Bernstein's theme from *Love with the Proper Stranger*.

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 213-937-9890, or e-mail Nottfired@filmscoremonthly.com

Mark Adler *Ernest Joins the Army*.

Eric Allaman *Breakfast with Einstein*, *True Heart*, *Midnight Blue*.

John Altman *Legionnaire* (Jean-Claude Van Damme), *Little Voice* (Michael Caine), *Town and Country* (Warren Beatty, Diane Keaton, d. Peter Chelsom).

Jay Asher *Romantic Moritz* (Prosperity Pictures, Casper Van Dien).

Luis Bacalov *B. Monkey*, *It Had to Be You* (romantic comedy).

Angelo Badalamenti *A Story of a Bad Boy* (composed with Chris Hajian), *Arlington Road*.

Lesley Barber *History of Luminous Motion* (Good Machine), *Mansfield Park* (Miramax).

Nathan Barr *Hair Shift* (Neve Campbell).

John Barry *Dancing About Architecture* (Miramax, Sean Connery, Gillian Anderson, Anthony Edwards, d. Willard Carroll).

Steve Bartek *Circle Vision* (Disneyland attraction).

Tyler Bates *Denial*.

Chris Beck *Thick as Thieves* (Alec Baldwin), *The Alarmist* (Stanley Tucci), *Coming Soon* (Mia Farrow).

Marco Beltrami *The Florentine*, *David and Lisa*, *The Faculty* (d. Robert Rodriguez), *Deep Water* (Ole Bornedal).

Richard Rodney Bennett *The Tale of Sweeney Todd* (d. John Schlesinger).

Elmer Bernstein *Deep End of the Ocean* (Michelle Pfeiffer), *The Wild Wild West* (Will Smith, d. Barry Sonnenfeld).

Peter Bernstein *Susan's Plan*.

Edward Bilous *Mickey Blue Eyes*, *Naked Man*, *Dead Broke*, *Mixing Mia*.

Chris Boardman *Payback* (Mel Gibson, d. Brian Helgeland).

Simon Boswell *Dad Savage*, *Perdita Durango*, *Alien Love Triangle*, *Warzone* (d. Tim Roth).

Christopher Brady *Castle in the Sky* (Disney animated), *Kiki's Delivery Service* (Disney animated), *Hal's Birthday*.

Michael Brook *The Affliction* (d. Paul Schrader).

Bruce Broughton *Fantasia Continues* (transitions), *Jeremiah* (TNT biblical epic, theme by Morricone).

Carter Burwell *Hi-Lo Country* (d. Stephen Frears, Woody Harrelson), *The Velvet Goldmine* (glam-rock pseudo documentary, Ewan McGregor), *Mystery Alaska* (Disney), *The Corruptor* (New Line).

Sam Cardon *Mysteries of Egypt* (IMAX, Omar Sharif).

Terry Castellucci *Guy Gets Kid* (Adam Sandler).

Jay Chattaway *Whispers* (Disney).

Stanley Clarke *Down in the Delta* (d. Miya Angelou), *Marciano*.

Alf Clausen *Gabriella*.

Elia Cmiral *Ronin* (MGM).

Ray Colcord *Heartwood* (Jason Robards).

Eric Colvin *Setting Son* (d. Lisa Satriano).

Bill Conti *The Real Macaw*, *Winchell* (d. Paul Mazursky), *Inferno* (Jean-Claude Van Damme).

Michael Convertino *Where's Marlowe*.

Stewart Copeland *Very Bad Things*, *Pecker* (John Waters).

John Corigliano *The Red Violin* (Samuel L. Jackson).

Burkhard Dallwitz *Supernova* (d. Walter Hill, sci-fi, MGM).

Mychael Danna *8 Millimeter* (d. Joel Schumacher), *Regeneration*, *Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama).

Mason Daring *50 Violins* (Wes Craven).

Don Davis *Matrix* (d. The Wachowskis Bros.).

Loran Alan Davis *The Last Prediction* (independent), *Retribution* (d. Richard Van Vleet).

John Debney *My Favorite Martian*, *I Won't Be Home for Christmas* (Disney), *Dick*, *Elmo in Grouchland*.

Joe Delia *Time Served*.

Alexandre Desplat *Restons Groupes*.

Gary DeMichele *The Imposters* (d. Stanley Tucci, Campbell Scott).

Anne Dudley *American History X* (New Line).

John Du Prez *Labor Pains*.

The Dust Bros. *Orgazmo*, *Fight Club*

- (d. David Fincher).
Steve Edwards *The Patriot* (Steven Seagal).
Cliff Eidelman *One True Thing* (d. Carl Franklin).
Danny Elfman *American Psycho* (film of Bret Easton Ellis novel), *Instinct* (Anthony Hopkins), *Simple Plan* (Sam Raimi), *Psycho* (Gus Van Sant, producing and adapting Bernard Herrmann's original score), *Civil Action* (d. Steven Zaillian), *Hoof Beat* (Black Stallion-type movie), *Legend of Sleepy Hollow* (d. Tim Burton).
Stephen Endelman *Finding Graceland*.
George Fenton *You've Got Mail* (d. Nora Ephron), *Ghostbusters III*, *Bedazzled*.
Frank Fitzpatrick *Lani Loa* (Zoetrope).
Mick Fleetwood *14 Palms*.
David Michael Frank *A Kid in Aladdin's Court*, *The Prince, Rhapsody in Bloom* (Penelope Ann Miller).
John Frizzell *I Still Know What You Did Last Summer*, *Office Space* (d. Mike Judge).
Michael Gibbs *Gregory's Girl* 2.
Richard Gibbs *Music from Another Room*, *Wing Commander* (sci-fi).
Elliot Goldenthal *In Dreams* (d. Neil Jordan), *Titus* (Shakespeare, d. Julie Taymor).
Jerry Goldsmith *Star Trek: Insurrection* (d. Jonathan Frakes), *The 13th Warrior*, *The Mummy*, *The Hollow Man* (d. Paul Verhoeven), *Shipping News* (d. Fred Schepisi).
Joel Goldsmith *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).
Mark Governor *Blindness* (d. Anna Chi).
Paul Grabowsky *Noah's Ark* (Jon Voight, miniseries).
Harry Gregson-Williams *Earl Watt* (Pate Bros.).
Andrew Gross *Be the Man* (MGM, Super Dave movie).
Larry Groupé *Storm of the Heart*, *Sleeping with the Lion*, *Making Contact* (d. Molly Smith), *Deterrence* (Showtime), *I Woke Up Early the Day I Died* (Billy Zane, Ed Wood's last script).
Richard Hartley *All the Little Creatures* (U.K. independent), *Peter's Meteor*, *Rogue Trader*, *Alice in Wonderland* (Hallmark miniseries).
Richard Harvey *Captain Jack* (Bob Hoskins), *The Last Governor*.
Todd Hayen *Legend of Pirates Cove*, *The Crown*.
David Hirschfelder *Elizabeth I*.
Lee Holdridge *Family Plan* (Leslie Nielsen), *The Secret of NIMH 2* (animated, MGM), *No Other Country*.
James Newton Howard *Snow Falling on Cedars* (d. Scott Hicks), *Mumford* (d. Lawrence Kasdan).
James Horner *Mighty Joe Young*.
Richard Horowitz *Three Seasons* (Harvey Keitel).
Steven Hufsteter *Mascara* (independent).
Søren Hylgaard *The Other Side* (d. Peter Flinth), *Tommy and the Wildcat* (family adventure), *Angel of the Night* (vampire thriller).
Mark Isham *Free Money* (Marlon Brando comedy), *At First Sight* (Val Kilmer, Mira Sorvino), *Rocket Boys* (Universal), *Varsity Blues* (Paramount).
Alaric Jans *The Winslow Boy* (David Mamet).
Adrian Johnston *Divorcing Jack*.
Trevor Jones *The Mighty* (d. Peter Chelsom, Miramax), *Frederic Wilde* (d. Richard Loncraine), *Titanic Town* (d. Roger Michell), *Molly* (Elizabeth Shue), *Four Weddings and a Funeral Sequel* (Hugh Grant), *Animal Farm* (d. John Stephenson).
Jan A.P. Kaczmarek *Aimee and the Jaguar* (Germany, d. Max Faerberboeck).
Michael Kamen *What Dreams May Come* (replacing Ennio Morricone; Robin Williams, d. Vincent Ward).
Brian Keane *New York* (Ric Burns, epic documentary), *The Babe Ruth Story* (HBO).
Rolf Kent *Election*, *Don't Go Breaking My Heart* (Anthony Edwards), *Oxygen*, *The Theory of Flight* (Helena Bonham-Carter, Kenneth Branagh).
William Kidd *The King and I* (Morgan Creek, animated).
Wojciech Kilar *A Midsummer Night's Dream* (Kevin Kline, Michelle Pfeiffer).
Robbie Kondor *Happiness* (d. Todd Solondz).
Brian Langsbard *First of May* (independent), *Frozen* (Trimark).
Russ Landau *Nowhere Lane*.
Chris Lennertz *The Art House* (parody), *Lured Innocence* (Dennis Hopper, Talia Shire).
Michael A. Levine *The End of the Road* (d. Keith Thomson), *The Lady with the Lamp* (Lauren Bacall, d. David Heeley).
Daniel Licht *Permanent Midnight* (co-composed with Primal Scream; Ben Stiller, Elizabeth Hurley).
Frank London *On the Run*, *Sancta Mortale*, *The First Seven Years*.
John Lurie *Clay Pigeons* (prod. Ridley Scott).
Mader *The Wonderful Ice Cream Suit* (Disney), *Too Tired to Die*, *Row Your Boat*, *Claudine's Return*.
Mark Mancina *Tarzan: The Animated Movie* (Disney, songs by Phil Collins).
Hummie Mann *Naked City 2* (d. Peter Bogdanovich), *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty*.
David Mansfield *The Gospel of Wonders* (Mexico, d. Arturo Ripstein).
Anthony Marinelli *God Said Ha!* (Julia Sweeney), *Gideon's Web*, *Seed*.
Jeff Marsh *Burning Down the House*, *Wind River* (Karen Allen).
Phil Marshall *Rupert's Land*, *Gotta Dance, Kiss Toledo Goodbye*.
Brice Martin *Depths of Grace*, *Eating L.A.*
Cliff Martinez *Wicked* (d. Michael Steinberg).
Dennis McCarthy *Letters from a Killer* (d. David Carson).
John McCarthy *Boy Meets Girl*.
Mark McKenzie *Durango* (Hallmark Hall of Fame), *A Dollar for the Dead* (Turner).
Joel McNeely *Virus*, *Zack and Reba* (independent), *Soldier* (Kurt Russell).
Gigi Meroni *The Good Life* (Stallone, Hopper), *The Others*, *The Last Big Attractions*.
Cynthia Millar *Brown's Requiem*.
Randy Miller *Without Limits* (Prefontaine story), *Ground Control*.
Sheldon Mirowitz *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Outside Providence* (Alec Baldwin).
Charlie Mole *An Ideal Husband* (Minnie Driver).
Fred Mollin *The Fall*.
Ennio Morricone *The Legend of the Pianist on the Ocean* (Giuseppe Tomatore).
Deborah Mollison *Simon Magus* (Samuel Goldwyn).
Mark Mothersbaugh *Rugrats: The Movie*, *Rushmore* (Disney).
Roger Neill *Welcome to Kern Country* (co-composed with the Dust Bros.), *White Flight*.
Ira Newborn *Pittsburgh* (Universal).
David Newman *Broke Down Palace*.
Randy Newman *Pleasantville*, *A Bug's Life*, *Toy Story 2*.
Thomas Newman *The Green Mile* (Tom Hanks, d. Frank Darabont).
John Ottman *Apt Pupil* (d. Bryan Singer, Ottman also editor), *Goodbye Lover*, *Cruel Intentions* (Sarah Michelle Gellar).
Van Dyke Parks *Noah* (d. Ken Kwapis), *My Dog Skip*.
Shawn Patterson *The Angry Man*.
Jean-Claude Petit *Messieurs les enfants*, *Le Complot d'Aristotle*, *Sarabo*, *Desire*, *Sucre Amer*.
Nicholas Pike *Delivered*.
Robbie Pittelman *A Killing*, *The Dry Season* (independent).
Michael Richard Plowman *Laser Hawk* (Mark Hamill, Canada), *The Wild McLeans* (western), *Tom Swift* (3D animated, Dana Carvey), *Noroc* (France).
Steve Porcaro *A Murder of Crows* (Cuba Gooding, Jr.).
Rachel Portman *Beloved* (Jonathan Demme), *The Other Sister* (Disney).
John Powell *Endurance* (documentary), *Antz* (Dreamworks, CGI).
Zbigniew Preisner *Dreaming of Joseph Lees*, *Jacob the Liar* (Robin Williams, WWII drama).
Trevor Rabin *Frost* (Warner Bros.), *Enemy of the State* (Jerry Bruckheimer; Hans Zimmer had a scheduling conflict).
Robert O. Ragland *Lima: Breaking the Silence* (Menahem Golan).
Graeme Revell *Bride of Chuckie*, *Hairy Bird*, *The Siege* (d. Ed Zwick, Bruce Willis), *Three to Tango*.
David Reynolds *Jaybreaker* (Sony).
Stan Ridgeway *Melting Pot* (d. Tom Musca, Cliff Robertson), *Error in Judgment* (d. Scott Levy, Joe Mantegna), *Spent* (d. Gil Cates Jr., Rain Phoenix).
David Robbins *Savior* (Dennis Quaid), *The Cradle Will Rock* (d. Tim Robbins).
J. Peter Robinson *Waterproof* (Lightmotive).
Craig Safan *Splitville* (comedy).
Ryuichi Sakamoto *Love Is the Devil*.
Lalo Schiffrin *Something to Believe In* (love story), *Tango*.
Gaili Schoen *Deja Vu* (independent).
John Scott *Swiss Family Robinson*.
Marc Shaiman *The Out of Towners*, *Simon Birch* (formerly *A Small Miracle*), *Patch Adams* (Robin Williams), *Kingdom of the Sun* (Disney animated), *Story of Us* (d. Rob Reiner).
Theodore Shapiro *Safe Men* (d. John Hamburg), *Six Ways to Sunday* (Debbie Harry, Isaac Hayes).
Shark *Dead Man's Curve* (d. Dan Rosen), *Me & Will* (Patric Dempsey, Seymour Cassel).
Howard Shore *XistenZe* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).
Lawrence Shragge *Frontline* (Showtime).
Rick Silanskas *Hoover* (Ernest Borgnine).
Alan Silvestri *Holy Man* (comedy), *The Parent Trap*.
Marty Simon *Captured*.
Mike Slamer/Rich McHugh *Shark in a Bottle*.
Michael Small *Elements* (Rob Morrow), *Poodle Springs* (d. Bob Rafelson).
B.C. Smith *The Book of Stars* (Mary Stuart Masterson).
Neil Smolar *The Silent Cradle*, *Harper's Ferry*, *Treasure Island*, *A Question of Privilege*, *The Viking Saga* (documentary), *The Art of Conversation*, *Toward the Promised Land*, *Creatures of the Sun*.
Curt Sobel *Cool Dry Place* (replacing Mike Mills).
Darren Solomon *Lesser Prophets* (John Turturro).
Michael Tavera *Girl*, *Excellent Cadavers* (HBO), *The Calling* (Penny Marshall).
Colin Towns *Vig*.
John Trivers, **Elizabeth Myers** *Norma Jean, Jack and Me*.
Ernest Troost *One Man's Hero* (Tom Berenger).
Tim Truman *Boogie Boy*.
Jonathan Tunick *The Fantastics* (based on Broadway show, d. Michael Ritchie).
Brian Tyler *Final Justice*, *A Night in Grover's Mill*, *The Forbidden City* (d. Lance Mungia).
Chris Tyng *Bumblebee Flies Away*.
Steve Tyrell *Twenty Dates*.
Joseph Vitarelli *Mickey Blue Eyes* (Castle Rock).
Mervyn Warren *The Kiss* (Jersey Films, Danny DeVito/Queen Latifah).
Nigel Westlake *Babe 2: Pig in the City*.
Michael Whalen *One Hell of a Guy*, (replacing Russ Landau), *Personals*.
Bill Whelan *Dancing at Lughnasa*.
Alan Williams *Angels in the Attic*, *Mark Twain's America* (3D IMAX, Sony Pictures).
David Williams *The Day October Died*, *Wishmaster 2*.
John Williams *Stepmom* (replacing Patrick Doyle, d. Chris Columbus), *Star Wars Episode One* (d. George Lucas), *Memoirs of a Geisha* (d. Steven Spielberg).
Debbie Wiseman *Tom's Midnight Garden*.
Peter Wolf *Widows* (German, animated).
Gabriel Yared *Message in a Bottle* (Kevin Costner), *The Talented Mr. Ripley* (Matt Damon, d. Anthony Minghella).
Christopher Young *Judas Kiss* (Emma Thompson), *Entrapment* (Sean Connery), *Urban Legend* (college horror), *Rounders* (d. John Dahl).
Hans Zimmer *Prince of Egypt* (Dreamworks, animated musical), *The Thin Red Line* (d. Terrence Malick), *A Taste of Sunshine*. FSM

MAIL BAG

READER
RANTS &
FEEDBACK

Varèse of the Nerds

We preempt our normal Mail Bag to bring you the following treat. You know how collectors are always complaining about Varèse Sarabande's 30-minute CDs? Recently, somebody had the bright idea actually to ask Varèse about their albums, and evidently caught Varèse's main soundtrack producer, Robert Townson, in an idle moment. His response was forwarded to me, and I wrote Bob to tell him that next to *A Brave New World* it was the best thing I have ever read, and could I please reprint it on the FSM web site?

Bob gave his approval, and his below letter was published as the August 6 column of "Film Score Daily." We invited responses, and got a fistful of them. Not to bite the hand that feeds us, but man, some of you guys are *mean*. I come from New England, where we still have "town meetings," so I've seen some public displays of intransigence, but a few of the below responses take the cake.

A few more words of introduction:

1) The reason why Varèse Sarabande releases many new scores at only 30 minutes is because those soundtracks were recorded in Los Angeles with union orchestras, and in order to release the music on CD, the musicians need to be paid a percentage of their salaries all over again. This came about many decades ago as a way of protecting working musicians, who practice their instruments for many years (in squalor) to become as good as they are. It was to prevent producers from saying, "Instead of hiring all of you guys to play this week on our live TV show (or whatever), we're just going to use the recording you made last week and pay you nothing... oh, and the same thing for the next 26 weeks too."

Around ten years ago, the musicians union did change their

rules to allow for a percentage payment of the re-use fee. To quote from the AFM Recording Agreement Summary for Sound Track Albums:

For sound track albums released [in] conjunction with a motion picture:

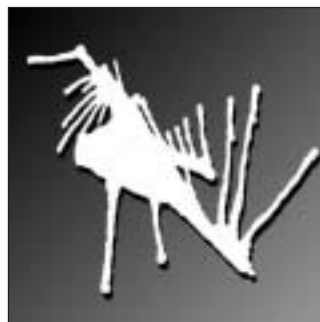
1. 50% of Phonograph scale wages at the time the record is released.
2. An additional 50% of Phonograph scale wages upon sales in excess of 50,000 records.
3. An additional 20% of Phonograph scale wages upon sales in excess of 100,000 records.

However, as Robert notes below, the gradual pay raises for musicians every year is erasing the benefit of this 50% reduction. There is also an agreement to allow for payment of 25% of the total fee for less than 25,000 units of a score recorded under the union's new low-budget film agreement—itself a lower wage for films whose total budgets are less than around \$12 million. This rarely comes into play for the types of scores collectors are complaining about, however. (What I want to know is why the union writes "soundtrack" as two words.)

By the way, here's a thumbnail sketch of what these musicians actually cost: \$279.87 per three hours of recording, and up to five minutes of music may be recorded for every hour (actually 50 minutes, because there's a 10-minute break for every hour). Additionally, contractors, section leaders and soloists get \$559.74, and musicians who "double" (play two instruments during the session, i.e. flute and piccolo, or clarinet and bass clarinet) get paid twice. So if you're releasing 30 minutes of music recorded by an 80-piece orchestra (which ends up being like a 120-piece

orchestra, at least—as many 170 is not unusual), it's \$279.87 x 2 (two 15-minute sessions) x 120 (number of players) x .5 (50% until you hit 50,000 units) = \$33,584.40. (Changing personnel over the many months of a recording schedule—case in point, *Starship Troopers*—can make paying for an 80-piece orchestra actually like paying for twice that.)

This isn't even considering overtime, copying/orchestration re-use wages, payroll taxes, overdubbing, spread-out recording schedules, etc., but you can see how quickly \$279.87 per player adds up. For every CD sold, Varèse probably makes \$6 to \$7, but let's say half of that goes to manufacturing, royalties, studio time and a licensing fee to the studio. If their CD only sells 10,000 units—and it could be



much less—they are just barely breaking even at 30 minutes. To do a 60-minute album, and pay another \$35,000 to \$60,000... why should they? To make a dozen soundtrack collectors happy, who are evidently the meanest, most ungrateful people who ever walked the earth? If they splurged for an extra half-hour on ten CDs a year, that's around a quarter to a half a million dollars. If you were a record executive, and you were told, "Here are the choices: you can be out a quarter of a million dollars, or you can deal with (i.e. ignore) a dozen letters from angry soundtrack collectors," which would

you choose?

I'm exaggerating, but all in the interest of playing devil's advocate (music by James Newton Howard).

2) An important distinction:

Reasonable and valid criticism: "I'm disappointed in this 35-minute CD of *Starship Troopers* because it's missing a lot of great Basil Poledouris music, like the shuttle ride. I loved the score, but not particularly this CD, which I rarely play. In fact, I wish I hadn't bought it."

Dumb fan-boy criticism: "Varèse stinks rotten! They don't know what they're doing! If I was in charge, I would never release a 30-minute CD, and would personally throttle union officials until they changed their policies!"

I hope the difference is apparent. It's like, I don't like a lot of Varèse's short CDs, but there are things beyond our control. You want an hour-long *Air Force One* CD? I want a flying DeLorean like in *Back to the Future II*, but that's not going to happen either. The alternative would be like the episode of *The Simpsons* where Homer is given carte blanche to create his perfect car... which he does, and it's awesome, but it costs \$80,000, and its unveiling bankrupts the company.

On to the griping!

The Gauntlet Is Tossed

I am a dedicated collector of soundtracks and scores, and also a frequent contributor to many important online bulletin boards and websites (*Film Score Monthly*, *rec.music.movies*, etc.).

There are serious discussions occurring on these sites that directly affect Varèse, and specifically your handling of soundtracks and re-use fees. I am sure that someone in your company monitors these boards!

I believe that Varèse provides an invaluable service to both professional composers and musicians as well as collectors of the often under-appreciated film score.

With this in mind, could you provide me (and many frustrated yet potentially loyal consumers)

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exactly how you determine why one disc might have 30 minutes of music and why another more or less?

Is the score industry expensive to produce, have fees risen substantially and have profits become potentially low?

Is there a chance of producing these same kinds of discs on a premium, limited run with longer scores (a la the defunct Varèse Club)?

I am not trying to pry into the inner workings of Varèse, but playing times and CD

prices are a topic of *tremendous* and *volatile* debate within the consumer base you are trying to attract and maintain.

Any information you could provide would be tremendously appreciated and might help to provide some kind of salve for the frustration and confusion coming from the community you are trying to serve. I believe an informed consumer is a better and more loyal customer...

I thank you in advance for any information you can provide me.

Mark Leneker;
mleneker@webtv.net

Townson's Reply

Your note was forwarded to me and I thank you for writing it.

I will try to give you as much of a general overview of the re-use situation as time and space permits.

Let me begin by clarifying that the amount of music, and indeed every aspect of each CD release is something that is taken very seriously and given careful consideration. Varèse Sarabande Records is not a faceless corporation. Varèse Sarabande is not "Big Brother." With rare exceptions, the decisions of what we release are my own. The content of each CD is determined by myself and the composer. To this end we are both, however, forced to work within the economics of the industry. We want to release as much great music as possible but do have constraints. Over the course of a year, Varèse Sarabande will release CDs of all lengths. Many 30-minute CDs. Some 40 minutes. A number of 50-minute CDs. A few 60-minute discs. And a few more over 70 minutes. Just over the last couple of months there has been *Moby Dick*, *Merlin*, *Othello* and the new James Horner compilation all containing over 70 minutes of music.

Obviously it is the 30-minute variety that creates a problem. Believe me, no one, no matter how dedicated a collector, is more troubled by the situation than myself. I am forced, time and again, to request that a composer cut his score, however long, however brilliant, down to 30 minutes. The economics enforce this. No CD exists by itself. The output of a year's worth of releases must turn a profit. They must pay for themselves to allow for the next year's releases. Each year the re-use fees go up by a few percent. We have now had enough increases so as to erase much of the benefit of the 50% break set in place nearly ten years ago now. Unfortunately, it is impossible to go into the degree of detail that would fully explain how all of this works. No film or CD is a guaranteed hit. Furthermore, a successful film does not automatically translate to a successful soundtrack. I think it would be fair to say that neither *Starship Troopers*, *Sphere* nor *Small Soldiers* turned out to be as successful as the film studios might have hoped. The point here is that these films are not the exception, they are the rule. It is the surprise three hundred million-dollar blockbuster that is the exception. We can not budget each album in the naive hope that it will be the next *E.T.* We must be prepared for the fact that it just might not be, and probably won't be.

Re-use fees, as they are, will be causing an increasing number of scores to go without any release at all. The percentage of albums which simply are not paying for themselves is too great and growing. I am, more often than ever, being forced to pass on soundtracks that I would otherwise love to release. I used to be

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able to justify a release for some scores even when we knew, or expected, right from the beginning, that they would probably realize a loss. I could do this in the hopes that if they didn't lose too much, then perhaps some of the slack could be taken up by another release that may have done better than expected. These were musical decisions, not financial ones. I have relationships with many composers that will cause me to bend over backwards in order to help them get their scores released. There is, however, a limit to the number of loss leaders you can responsibly allow. The bottom line will show itself very clearly if the balance tips against you.

Did Jerry Goldsmith want a longer CD for *Air Force One*? He sure did. We both did. In fact, in this case we paid for an additional five minutes of music but still would have preferred to add more. Jerry very much wanted to add the Russian choral piece. The problem was that it was a big choir, overdubbed three times! Here re-use would need to be paid to each singer, for each overdub—this on top of the 90-piece orchestra! If I remember correctly, adding that extra minute and a half would have cost about \$20,000.

Did Elliot Goldenthal want a longer CD for *Sphere*? Absolutely. Here the problem was compounded by the fact that he recorded part of the score in New York and finished it in San Francisco. To include music from the New York sessions, we have to pay the re-use. For Elliot to have included even one minute of music from San Francisco, since it was a different orchestra with different musicians, would have started the re-use clock back at zero and doubled the cost of the album.

When we extended both of these releases by five minutes, seemingly no one was any happier. To do this we had to absorb significant expenses. But still the problem remains. I should point out here, however, that a CD may be limited for artistic concerns as well, and very often is. Neither I nor any composer I work with supports the notion that every minute of their score should be

represented on CD. Even *Spartacus*, one of the greatest scores ever composed for film, would not be best represented by every note appearing on CD. Alex North personally selected 70 minutes of his score for Jerry Goldsmith and I to record someday. Not one hundred and however many minutes of music he wrote—70. He was given no restrictions. This was a musical decision.

Michael Kamen's piano score for *The Winter Guest* could have been a 76-minute CD—had there been that much music. There wasn't.

Jerry Goldsmith's *Fierce Creatures* score was recorded in London. No re-use. It could have been as long as we wanted. The score, however, was barely 20 minutes! To release a CD at all, even at 30 minutes, necessitated Jerry staying in London an additional 10 days to compose 15 minutes of music just for the CD. He did this over the Thanksgiving holiday in 1996 and I don't think anyone even noticed.

Marco Beltrami and I were both aware that there would be some unrest due to the length of the *Scream* release. We are bound by union rules and must remain fiscally responsible with Varèse Sarabande's money. We cannot act like we are shopping on an unlimited credit card. As they always do, the bills will come in. Obviously both scores were in danger of disappearing into the phantom zone of unreleased scores. We saved as much of each as we could. The CD contains Marco's favorite 30 minutes of music from the films. Originally, we had included his song "I Don't Care" from *Scream*, but were forced to remove it at the studio's request. This cut our 35-minute disc back to 30. Sometimes you just can't win.

I suppose all this is to say that we are doing what we can within the restrictions that are placed on us. We care very much about making the best CDs possible. I make it a point to include cut times on the inlay card for every CD I release. For anyone whose primary concern is duration, the information is all there for them to make an informed decision,



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before they buy the disc. No one can justly claim we tried to conceal anything about the disc.

Customers who are truly "regular customers" of Varèse Sarabande Records will find themselves with a full array of variable running times in their collection. The reasons for this, as you can see, are as many and varied as the scores represented.

Again, many thanks for your thoughtful note. I hope you have found some of what I have said enlightening. I don't hold a solution to the problem but I hope this helps explain it from the point of view of "the other side," even though, in fact, we are all on the same side in this one.

Sincerely yours,

Robert Townson
Vice President

Varèse Sarabande Records, Inc.

One Tough Customer

While I can understand that, like any company, Varèse Sarabande's bottom line is its bottom line, I am not satisfied with Mr. Townson's explanation.

If there is a problem with the contract that has been worked out with the unions representing American musicians, then said contract needs to be re-negotiated. What we are getting now, in this technologically advanced era, is worse than what we were getting in the 1960s. At least back then we tended to get 40 to 50 minutes of a film's score on an LP. We are now being given less than half of what a CD is capable of.

For as long as I can remember,

record companies have been crying poor-mouth. Each new technological advance has threatened, according to them, their existence. And yet, they are still here: merged, leveraged, affiliated, and diversified into corporate giants. Now we're told that a CD, due to nefarious re-use fees, that runs longer than 30 minutes will signal the absolute, utter, and irrevocable destruction of the recording industry. To which I reply, "fiddle-de-dee." It's easy to blame this situation on the musicians and their unions. After all, unions are not a popular institution in this era of "I've got mine and I don't give a damn about you." And these musicians are a silent minority, preferring to speak through their musical talent. I don't think they are the enemy.

Hollywood could always contract with the Brunel Traveling All Stars Symphony Orchestra to record the music, but they don't. Know why? Because the pick-up orchestras that are used in L.A. maintain the long tradition of experienced musicians that can perform this music better, more efficiently, with less rehearsal time, and therefore more economically than musicians anywhere else in the world. In other words, they do it better!

I would submit that Varèse Sarabande simply cannot have it both ways. If it wants to be in this field, it must do its job in a credible manner. If it cannot afford to do so, I would suggest it get out and let someone else have a go at it. Stop bidding for projects, which freezes out other interested parties, and subsequently giving us an inadequate product. It is unacceptable.

Brian Mellies
dialbri3@earthlink.net

Lukas's Devil's Advocate (LDA): I have lots of LPs which are "only" 30 or 35 minutes, not 40 or 45. Back then, if the producers wanted to include more than 40 minutes, they ran the risk of inner groove distortion.

Varèse releases many albums on which many (if not all) other labels have passed. They are perhaps the only label that consistently releases big re-use scores which is not part of a larger conglomerate (i.e. Hollywood Records often being a loss leader for

MAIL BAG

Hollywood Pictures), or a record label that deals in many genres of music (i.e. Sony Classical) who can afford to "roll the dice" in the hopes of releasing a *Titanic* or *E.T.*

Varèse could "get out of the business" but I suspect no one would rush in to fill the void. Remember this law of the land: "survival of the fittest." Varèse has been around for 21 years, and they've managed to put out some good albums. They must be doing something right—after all, whatever happened to Big Screen Records, Atlantic Classics, Fox Records and Virgin Movie Music?

Try a Little Tenderness

I fully understand the reason for 30-minute CDs. Based on Mr. Townson's comments I feel that in the coming years, we will have a limited number of new scores come out on CD. The musicians who perform the music deserve to get paid, and the record companies like Varèse deserve to make a profit for their efforts as well. But as long as the re-use fees are too high, Mr. Townson's comment "an increasing number of new scores will not be released at all" is sadly very true. If this occurs, *no one gets a profit*. So, what can be done?

Scott
scottc@irmh.com

Nothing! Probably the union could come down even further, Varèse could read the minds of collectors better (?), and collectors could be a little less nasty. But our dilemma in this sprawling epic of a letters column is that most of what could be done, has already been done. It's a bummer.

As a customer, I'm not particularly interested in the financial problems of Varèse Sarabande. Other labels have apparently found ways to deal with re-use. How did Virgin come up with a 55-minute CD to *Gattaca*, a film with limited box-office potential? How did Atlantic scrape up the money for a 47-minute album to *Mars Attacks!*, released months after the film was *known* to be a box-office disaster? Even the one Goldsmith picture that somehow escaped the clutches of Varèse Sarabande, *The Edge*, came out a *little* longer than usual, at 38 minutes from

RCA Victor: *Great Expectations* (Atlantic, 55 min), *The Saint* (Angel, 52 min)... I could go on! And I'm going easy on them—I haven't mentioned *Lost World* or *Titanic*, studio tentpole pictures with as much hit potential as *Air Force One* or *Starship Troopers*.

Varèse consistently lands at the bottom of the pack when it comes to releasing new scores to theatrical films. There is nothing I dread more when going to the movies then seeing those words at the end of the credits: "Soundtrack available on Varèse Sarabande." They should add an additional note clarifying that if you made it through all of the end credit music, you've just heard half of the CD. The company is good for one thing—all their spines are the same color which makes them easier to pick out of the cutout bins which is the only place where I buy them.

Peter Koenig
koenig@interaccess.com

LDA: Wow. Call you butter, 'cause you're on a roll. But listen to yourself: Atlantic Classics released *Mars Attacks!*—fine. Their arm of Atlantic Records folded after about six months. Angel released 52 minutes of *The Saint* (recorded in London, where re-use fees do not apply at present)—how many score CDs a year do they release? Four? If Angel wanted to release 52-minute CDs of *Starship Troopers*, *Air Force One*, *Small Soldiers*, *Scream* and *Sphere*, why didn't they? Because they'd lose money.

In the case of *The Edge*, take away the three minutes of the jazz trio (the end credits), and you have a 35-minute CD—the same length as *Air Force One*.

Fiercely Independent

I'll be the first to congratulate Mr. Townson and Varèse for the great things they've done for the preservation of film music, but in regards to *Fierce Creatures*; I like the score, but how adamant would Goldsmith have been to have this thing released on disc anyway? (I'm especially curious since we all know his thoughts on how most of his stuff shouldn't be out there!)

In any case, what was wrong with Varèse releasing it at the flat 20 minutes—at a reduced price? Doug Fake did it for his *Holly vs. Hollywood* score on Intrada. If this was the length of



the score, so be it! Why the need for extra music? Would any one of us have been that upset if *Fierce Creatures* (or for that matter *Angie*?) hadn't have turned up on CD? Surely the cost of these discs alone would have paid for a better release of *Air Force One* or *Total Recall* (a score that was recorded in London). As for the extra minute and a half of music costing \$20,000, no wonder '90s film scores have become so lame—they're too bloody expensive!

Steve Harris
harris@one.net.au

LDA: I'm guessing that with *Fierce Creatures*, it was not a viable option with the record distributor, Universal, to market the CD as a 20-minute release with a mid-line price. Sometimes labels are better off padding the CD to 30 minutes and releasing it as a regular album—it's just less of a headache to administer. And canceling *Fierce Creatures* would not have necessarily opened up money for another CD... if anything, releasing *Fierce Creatures* and maybe making a profit (due to its lower production cost) would have allowed for that.

I guarantee that if Varèse did as you suggest, and simply bagged that album, we'd be printing letters right now about why there wasn't a *Fierce Creatures* CD.

Who's Counting?

Funny how Robert mentions that all the consumer is concerned about is duration. That is hardly the case. The lack of the Russian choir piece of *Air Force One* is exactly why I didn't purchase it. The variety of tracks and duration of the score lets the listener enjoy the composer's art, which is why I get a soundtrack in the first place. I had to pass up a Jerry Goldsmith score, *Small Soldiers*, simply because they wanted 17 and change for what I counted was 20 minutes of music. Sorry, that is going to cause a severe dip in sales. I've owned

CD singles longer than that. Despite the re-use fees, I think Varèse is banking on names and collectability rather than ensuring good quality.

Tim
Daercoma@aol.com

LDA: *Small Soldiers* is 31:04.

Union Busting

It just goes to show how the extortion racket known as unions even has its grip on the music industry. It's ludicrous that they keep getting paid after they perform their jobs. How would you like it if every time you drove your car you had to pay a fee to UAW members? Give me a break.

The industry should re-negotiate the contracts to remove the re-use fee to some kind of a back-end deal such as a percentage of the soundtracks sold or a fee paid to the group of musicians if the sales reach a reasonable amount to where the disc is profitable for all. By their greed they are actually shortchanging themselves. If they had such a back-end deal with a percentage of the discs sold, more soundtracks would be released and the amount of money coming in would probably be more in the long run.

If the unions will not loosen their grips then smart studios and composers should go out of the country and record their scores. It would more than likely be cheaper to begin with and would make soundtracks much easier to produce and release.

Brian T. Bilby
bbilby@45acp.com

LDA: I'm sure you *are* paying UAW members every time you drive your car! Let's say your car had a sticker price of \$16,834. I'll bet that somewhere in there, they've accounted for payments to the UAW pension fund. They're just not telling you, because why would they?

Also, the AFM recently has been a lot more open to lower budgeted albums, and archival material (like our Silver Age Classics CDs). It would be great for collectors if they came down more, but I don't blame them for looking out for their members.

Free Advice

There are two ways of side-stepping re-use:

1) Record with non-AFM orchestras or orchestras outside of the U.S. (like the LSO or even like Cliff Eidelman who recorded his score for *Free Willy 3* with the Toronto Symphony Orchestra).

2) Release fewer CDs per year and invest saved money into longer releases. Quite frequently I've wondered why Varèse releases a certain score (probably due to Mr. Townson's admittance that he has composer friends whom he wants to help get releases for) like *The Replacement Killers*, *Wild Things* and *A Perfect Murder*. Was there high demand for any of these scores and could we have lived without them?

Ryan
Elfmانيac@aol.com

LDA: 1) Many films are contractually bound to record with union orchestras—a non-union performance is legally not an option. Furthermore, the Los Angeles players are the best in the world for many types of material, and many filmmakers prefer to have scoring work done near the center of postproduction. (By the way, the Toronto Symphony Orchestra is a union orchestra; re-use was paid to release the CD.)

Look at what you're asking: "Christopher Young (for example), please spend two weeks or more away from your home and family—and away from the filmmakers—in an environment you may not feel comfortable in, to get a performance you may not be happy with—so that I, Joe Collector, can have a longer soundtrack CD."

Non-union recordings will continue to happen, but not necessarily to facilitate a soundtrack album.

2) See *Fierce Creatures* response. According to Varèse, *The Replacement Killers* is actually one of their better-selling titles this year—its profits are paying for other releases. And, by the way, it behooves anyone in the entertainment industry to maintain relationships. It makes sense to put out albums that may be less than terrific to keep film companies and composers happy, so that you can get their future titles which you may want.

We Love You Bobby...

I would like to extend my heartfelt thanks to Mr. Townson and everyone else at Varèse Sarabande. Of course I would love it if the running times of their soundtracks were longer, but I agree with Mr. Townson that shorter duration is a small price to pay for the availability of many scores. Just think of all of the Jerry Goldsmith scores we would have missed out on completely if length were the determining factor in what does or does not get released!

Besides, with all Varèse is doing to re-record music like *Body Heat* and *Torn Curtain*, it seems bratty to complain about the shorter new stuff. Varèse has my support and will continue to have it for as long as they continue the same high standards of production and presentation.

Kenneth English
english5@airmail.net

No single record label has ever done more for film music than Varèse Sarabande. The length issue, while it obviously concerns me, isn't my only concern. And in all fairness, Varèse does an outstanding job of determining what 30 minutes goes onto the disc; it may not be *my* personal choice, but I'd prefer a 30-minute release from a movie than no release at all.

And as to re-recordings and re-releases, Varèse has precious little real competition. The McNeely/Herrmann and Goldsmith/North discs are gems, but my personal favorite releases of the last year or

so were the Fox Classics, *Forever Amber* and *There's No Business Like Show Business*.

My CD rack has a lot of that distinctive reddish-brown color Varèse uses. If there's one thing I'd change (other than the silly union re-use rules!), it would be that horrid color. But, I still love Varèse, even if my interior decorating scheme doesn't.

Robin Anderson
EnterAct@aol.com

LDA: How about different colored spines depending on how long the CD is?

(continued next page)

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Another Precinct Weighs In

I have but one comment about the lengthy exhortation of Mr. Robert Townson from Varèse. What about the average lengths of scores that Silva, Intrada, Hollywood, London/Decca, Rhino etc. release? Much greater than that of Varèse. And all the points Mr. Townson belabors about don't just pertain to Varèse! I rest my case.

Lax Madapati,
lmadapati@lucent.com

LDA: I guarantee that if you look at most long releases from those labels and others, they are either synthesized, recorded non-union, previously released (with the reuse therefore already paid), from a long time ago, or part of a big-budget movie marketing campaign where a loss could be accepted.

Better Than Nothing...?

If it was a choice between having a 30-minute album or no album at all—I'd take the album. Who has the time to "sit through" 76+ minutes of this or that score? This is what keeps me away from the 2CD set of *Ben-Hur*. The best example of a Varèse CD, short 'n' sweet? *Stanley and Iris*. You

will love this one.

Guy McKone
guymck@cims.net

LDA: *Stanley and Iris* is lovely. I have dozens of 30-minute CDs which are great listening experiences: everything from *Goldfinger* to *Brainstorm* to *The Good, the Bad and the Ugly*.

Unanswered Prayers

When will more projects be performed by the orchestras of Munich, Rome and Hungary? Many scores of the late '80s and early '90s were recorded there and they sounded great (although I read somewhere that Goldsmith didn't care for some of the quality of those orchestras). I know that L.A. orchestras are preferred by Hollywood, but if they can save money, then do it.

Not every 30-minute album needed to be made, either: and not to go into a slamming of certain releases, but *Poltergeist II* is a perfect example of a lousy 30-minute "Varèse" CD (Varèse Europe, Intrada U.S.—both same, both bad).

The addition of more music bolstered the lackluster electro spook music to a new high of "wow!" At 53 minutes *Poltergeist II* was great; at the chosen 30 it was mediocre. And any release that goes beyond 80 minutes does tend



to be overkill, like the new *Krull*. At 93 minutes it still is great, but two CDs... even *Lionheart* got a bit repetitive at 84 minutes.

Jeremy Moniz
DeviantMan@aol.com

LDA: About these artistic concerns, I agree, and much prefer the longer *Poltergeist II* re-release. Varèse only sublicensed the original *Poltergeist II* CD and did not have a hand in its production.

"Is there a chance of producing these same kinds of discs on a premium, limited run with longer scores (a la the defunct Varèse Club)?"

All nothing new to me, of course they're doing their best to get as much released as possible—but why didn't Mr. Townson answer the above question from the letter? Now that would be the most important and interesting answer of all!

Alexander Foertsch
afn@rh-sc.baynet.de

LDA: I suspect the answer is that this would be difficult, if not impossible, to negotiate with the union and film company, and would not be worth the financial investment for the label. If you added another half-hour of music at \$60,000 (see opening explanations), you've got to sell some 2,000 discs through the mail at \$30 each simply to break even, and that's hard, especially when there would already be an abbreviated commercial release. Bottom line, this would never work.

I have a much clearer view now that Robert Townson has answered most of the questions I had. The only part that truly made me mad was *Air Force One*. Goldsmith's score is a masterpiece and the best track from the film was indeed the Russian choir. There are two tracks on AFO that could have been placed off the CD, "Empty Rooms" and "Welcome Aboard, Sir." That's

over six minutes of music that they could have replaced with the Russian choir. Seriously, I'd have paid \$25 to \$30 for that additional music without the other tracks mentioned above, since they both pass in one ear and out the other.

Sean O'Neill
e.design@sympatico.ca

LDA: In other words, Varèse should have done only a 30-minute CD, not 35, as long as they included Sean O'Neill's favorite cue, in which case they could charge twice as much. Not to pick on Sean, who has been a helpful contributor to our FSM web site, but you can see that this is not practical.

The Awful Truth

At rec.music.movies the reuse fees were long a subject for many discussions and were sometimes damned as "the" evil of soundtracks and their releasing. And I think Robert Townson made this clear: But damn them? I think not. First of all, the musicians want to live, eat, and do all the things that make life comfortable.

What made me wonder are some statements Mr. Townson made about the recording of *Sphere*. Why did it have to be recorded at two different places, which doubled up the fees? Why don't the big studios watch over these facts? Why didn't they keep in mind that there are some score-lovers who will bring them more money if a soundtrack would be released with more music on a CD? Not just the pop-songs inspired by the movie or a score with just only 30 (or less) minutes?

Achim Kopfmüller
achim.kopfmüller@hpw.siemens.ch

LDA: The later San Francisco sessions for *Sphere* (done only three to four weeks before the movie's opening) were required due to reshoots of the film. The production of a movie is a massive campaign; by that time, the studio was concerned with getting the movie finished, not the implications for the score album, because making the movie's release date is around one million times more important.

Wow! What a nice gesture to respond with such an informative letter! My uncle Clint Roemer was a music copy-

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ist (worked with Williams, Herrmann, Goldsmith) and I can remember as a youngster listening to him explain the "business" of scores.

All I can say is that you are doing a superb job! Now if you could just release *The Dark Crystal* I would probably buy stock in Varèse.

Stuart Bright Dunn
DunnDesign Ltd. Seattle
dunnndesign@sprintmail.com

LDA: I'd at least buy the CD!

I think what bothers a lot of people is that Varèse gets the rights to a lot of scores over other companies who may have more money and would most likely release a longer CD. I'm not the person who needs a 75-minute CD of every score, but I personally feel that a 30-minute release of any score is not a proper representation.

Now that I understand re-use fees I can see how hard and expensive it is to add just one more minute of music on a disc. But I feel that if a record label has problems with their cash flow then maybe they should stop grabbing up all of the rights to every score and maybe let a different record company release a longer, more customer friendly CD?

I think that we are all going to have to get used to the fact that Varèse is doing the best job possible... although as the old saying goes, "You have to spend money, in order to make money."

Erik Woods
erik.woods@hbc.com

LDA: Now that's the kind of demoralized, acquiescing spirit I like.

As a longtime film music fan, I think that every one of us owes respect and gratitude to Varèse Sarabande. In their many years, they have released an incredible amount of great soundtracks—tons of wonderful music that we'd never had listened to otherwise—and they have opened many roads to the expansion of film music.

But, Mr. Townson's letter leaves some questions unex-

plained:

1) I can't understand why Varèse's current releases have to be so poorly presented. I mean: one poor inlay card, containing only two or three dull black and white photos, no liner notes at all. No "re-use" fee here! Paper and ink are cheap! I think that four extra pages, and some ink to print some liner notes, can't be so expensive. (I don't care about the black and white, if you want to save money, but I like to find some additional information about the score.) When Mr. Townson writes that "every aspect of each CD release is something that is taken very seriously and given careful consideration," he should realize that his "regular" and "loyal" consumers are collectors, people seriously interested in film music, people who want to know as much as possible about the movies, the composers and their music. In other words, each and every Varèse release should be as well-presented as their "classics" releases (*Planet of the Apes*, *Mephisto Waltz*...).

2) It also remains unexplained how the other labels (I won't say names, but they are almost

everyone else) can release U.S.-recorded CDs that are much longer than Varèse's.

3) I absolutely disagree with Mr. Townson's sentence against "the notion that every minute of their score should be represented on CD." I think that every minute of the score should indeed be represented on CD... at least as an ideal. It is my desire and my need as a serious film music fan who wants to know the integrity of the work he's listening to (if necessary, CD players include some useful buttons to avoid the cues you don't like). Of course, I understand it's not always possible, but it must be kept in mind: Film scores should be released complete, with info and liner notes, once and forever. (I don't like to pay again, two years later, for some "expanded" edition.)

Roberto Gonzalez
roberto.gonzalez@ismtp.mec.es

LDA: 1) I've asked Bob about the no-liner notes booklets, and the response is basically that some of these CDs are so rushed just to make the movie's release date that there is not time to write anything. The movie isn't finished yet, so the only people who can

comment on it are the composer and director, and oftentimes they are unavailable. Also, everything has to be approved by the film company—notes and photos—and things can fall by the wayside very fast when this has to happen.

2) See above.

3) I've listened to some complete, unedited film scores, and I'll bet that if every film score ever released was complete, in order, and unedited, none of us would be into soundtrack collecting, because all of the albums would be boring.

And on that note, we'll end the column. Thanks go out to Robert Townson at Varèse for absorbing so much negative energy which would otherwise probably be directed at *Film Score Monthly*. And thanks to all of you for having the passion to care and get upset... honestly! I hope my "devil's advocate" answers have been taken in the constructive spirit with which they were intended. (By the way, I just spent hours editing all of your letters, because none of you can spell.)

Next month we'll undoubtedly be tearing some other unsuspecting professionals apart. Send your vivisections to:
FSM Mail Bag
5455 Wilshire Blvd Suite 1500
Los Angeles CA 90036,
or to mailbag@
filmscoremonthly.com

READER ADS

WANTED

Alex Zambra (5644 Lawndale, Houston TX 77023-3840; fax: 713-921-5082) is looking for the following albums: *L'Homme Orchestre* (François De Roubaix, LP, will offer \$350 for an absolutely mint copy); *François De Roubaix* (all formats, all countries); *Un Dollaro Bucato* (Gianni Ferrio, LP); *Le Peuple Singe* (Jacques Loussier, LP or CD, France); *Rocambole* (Jacques Loussier, French EP); *Taggart* (Nigel Hess, U.K. CD); *Soldier, Soldier* (Jim Parker, U.K. CD); *You Only Live Once* (Jacques Loussier, LP); *Le Mans* (Legrand, LP); *Les Plus Belles Musiques des Films de Louis de Funes Vol. 2* (Milan CD); *Emmanuelle* (Pierre Bachelet, French CD).

FOR SALE/TRADE

Wolfgang Jahn (Auhofstr. 223/A, A-1130 Wien, Austria/Europe; ph/fax: 011-43-1-876-7893 or 011-43-1-879-4858) has the following top rare Japanese vinyl for sale or trade (all in M-/M- condition): *Red Sun* (Jarre, GP 66, F/O), *La Legion Particuliere* (Lai, Disc A2 YS-2227, F/O), *Le Regine* (ultra rare, Lavaprino, SR 634, F/O), *Un peu de soleil dans l'eau froide* (Legrand, BLP-5, F/O) and *Valley of the Dolls* (Williams, different cover with improved artwork). All other LPs feature different cover artwork than other releases. Of *Le regine*, Japanese release is only available one. Wants list upon request.

Gordon Lipton (2808 East 11 St, Brooklyn NY 11235; ph: 718-743-2072) has the following CDs for sale or trade: *Steel* (Orch. promo, Warren, \$20),

Great Moghuls (Souster, \$15), *Geronimo: An American Legend* (Cooder, \$15), *Tales from the Crypt* (\$15), *True Lies* (Fidel, \$15).

Robert L. Smith (330 N Wyckles Rd, Decatur IL 62522): Attention Varèse completists: sealed copies of *Dust Devil* VSD-5395 for sale. This Morricone-type score by Simon Boswell was only released in Germany. Send \$50.00 plus \$3.00 postage; limit one copy per person.

Don Trunick (28407 Wimbeldon Ln, Escondido CA 92026-6821) is closing out his collection of soundtrack LPs, with reduced prices on Morricone, Barry, Goldsmith, many foreign composers, and domestic LPs. Records NM/M, many sealed. Send for lists.

FOR SALE/TRADE AND WANTED

Manoah Bowman (1101 Douglas St, Los Angeles CA 90026; salammbo_6@hotmail.com) has the following CDs for sale: *Hocus Pocus* (Debney promo, \$100), *Honor & Glory* (Poledouris promo, \$100), *My Best Friend's Wedding* (Howard promo, \$75), *Good Will Hunting* (Elfman promo, \$60), *Robert Folk: Selected Suites* (2CD promo, \$60). Will trade for *Baby's Day Out* promo.

Will Knaus (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) has the following CDs for sale at \$10.00 ea.: *Earthquake* (Williams), *Pacific Heights* (Zimmer), *Lassie* (sealed, Poledouris), *Street Fighter* (Revell), *The Man in the Iron Mask* (18-min. promo disc, Glennie-Smith), and at \$25.00 ea.: *Star Wars*, *The Empire Strikes Back*

(2CD sets w/booklets and cardboard slipcases). Wanted on CD: *Doc Hollywood*, *Miller's Crossing*, *And the Band Played On*, *The Hudsucker Proxy* (Burwell), *Hoffa*, *I Love Trouble* (D. Newman), *Robin Hood: Prince of Thieves*, *The Three Musketeers*, *Mr. Holland's Opus*, *101 Dalmatians* (Kamen), *Under Siege 2*, *The Jungle Book* (Poledouris), *Copcat* (C. Young). Many cassettes for sale, cheap! Can also provide tape dubs of many rare/hard-to-get-scores. Write or call for list.

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THE KNACK OF FILM SCORING AND HOW TO GET IT

A SCORE OF
STUDENTS
LEARN THE
SCORE AT
ASCAP'S
SCORING
WORKSHOP

BY
DOUG
ADAMS

WHERE DOES FILM MUSIC BEGIN its existence? Is it when the composer sits down to his piano, pencil in hand? Is it when the ensemble lays that first track down in the studio? Is it when the recorded score is finally mixed with the film?

In reality, the average film score begins life weeks before the composer starts thinking of specific musical technicalities. It begins with the first phone calls, the handshakes, and the contracts between agents, lawyers, and creative individuals. In gestation, film music is commerce. Those new to the field often find this fact disconcerting. Most aspiring film composers come from a background of musical training, but a sense of business practicality and communication are just as essential to success.

From July 7 through August 4, ASCAP sponsored the ASCAP Film Scoring Workshop where 18 aspiring film composers (14 participants and four auditors, selected from over 200 applicants worldwide) were given a first-hand chance to discover the necessities of the industry. The program, overseen by composers Richard Bellis (*Stephen King's "It," No Child of Mine, The Spider and the Fly, How the West Was Fun*) and ASCAP's Bill McRae (*Mastergate*), discussed both the musical and technical demands made of film composers today, and hosted such guest speakers as John Debney, John Frizzell, Jeff Rona, Jim Latham, Jon Burlingame and attorney Steve Winogradsky. For the students—many of whom had graduated from USC's film scoring program—it was an invaluable opportunity to pick the brains of talented individuals with years of experience to share.

At the end of the program, the young composers were allowed to write a single cue for a scene, record it with a 40-piece orchestra of Los Angeles session players, and have it synched to the film. Sony donated studio time to allow the students to familiarize themselves with conducting, while Fox donated its new Newman Scoring Stage for the final recording session. Armin Steiner engineered the students' cues, and music editor Michael T. Ryan donated his expertise for the all-important streamers, punches and click tracks.

THE COMPOSERS CHOSE FROM four scenes donated by Segue, a part of the Zomba Music Group and the largest music editing company in Hollywood: a bike chase from the live action *101 Dalmatians*, an explosion sequence from *Chain Reaction*, a love scene from *Heartwood*, and a set-piece from the recent *Disturbing Behavior*. The results ranged from traditional John Williams-esque orchestral adventure, to

John Barry-style romanticism, to some more modernistic, atonal techniques. All of the students' pieces were technically ambitious and professionally orchestrated, and left the instructors highly impressed. Watching the final scenes was an education in how drastic choices in spotting or underscoring can be, and how they have implications in the tone, subtext and even geography of a scene. If anything, the students were hampered by the excessively generic nature of the scenes they had available to score.

Bellis and McRae guided the students' progress, then critiqued the final results with an eye towards the business side of things at the Director Guild of America's video screening room. (Bellis deemed the musical aspects too "subjective" to judge in most cases.) Also sitting in on this review session were composers Charles Bernstein, Jeff Rona and Paul Chihara.

WHILE MOST OF THE PARTICIPANTS were happy with their musical ideas, many discovered that their composition time was severely limited. Richard Bellis was quick to remind them that, especially in film composition, nothing ever goes exactly as planned. "If you really try hard, you can probably get about 30% of your score to sound like you want," he said. "We all write that way. You don't write 50 minutes of music and expect it all to be wonderful. You write 50 minutes of music and you figure, 'Well, I may get 15 minutes out of this that's going to be really hot. And it's going to be stuff that I don't have on the rest of my [demo] reel.' That's really close to the first priority. It's not completely the first priority—that's service to the film. The second priority is, 'What am I going to get here? What kind of music can I get out of this for my reel [to help me get] my next job.'"

Bellis cautioned that if a composer is too demanding of him/herself, "You will start giving filmmakers unrealistic expectations... False expectations do you harm, and do filmmakers harm as well." The key seemed to be realizing that, if you score two incompetent teenaged actors making out—pretty much what the scene from *Heartwood* was—you can't expect yourself to write Mahler's Fifth Symphony.

The composers (most of whom conducted their own scores) were also surprised by the budget and scheduling restraints which limited the amount of time they could spend with the orchestra. Many found themselves having to record the second take of their cue, and felt that the players would have done better with more rehearsal. Again, the students were reminded that, in film music, "Everything is geared to the time factor—

especially in the recording studio." Bellis continued, "No matter how brilliant your score is, if it isn't done, it's garbage. It cannot be brilliant enough to offset being incomplete." To sidestep some of these problems, the students were advised to make sure their future recording sessions were set up such that the first session began with a piece representative of the full score, though not technically foreboding. Chase scenes, action set-pieces, and finales, he recommended, were best left until later in the sessions. This way the players could slowly become familiar with the material, which would serve both to warm them up and prepare them for the more challenging cues to come.

The teachers also recommended that young composers become well-versed in the simplified chord symbols often used in studio guitar and piano parts. The differences between major and dominant seventh chords should be clearly marked, as should full and half diminished chords. It's not that the players won't eventually figure out what the composer wants, they noted. But questions cost time: "In the last 10 minutes of the last session, the question may mean the difference between counting it off and getting two takes or one." Also to save time, Bellis suggested that composers address the orchestra directly. The time difference between, "Um, brass in the second... No, trumpets on that last page... No, in bar 20... I mean 21," and "Trumpets play out in bar 21," may seem slight, but over the course of several recording sessions, it can add up. Composers need to remember that not everything they hear in their heads can be expressed with notation, so they need to be prepared to clearly explain their desires to an orchestra.

OVERALL, THE ASCAP PROGRAM stressed that film composition is as much about dealing with people as it is about dealing with music. As art, film music is incredibly flexible, allowing for multiple interpretations of ideas. But as business, film music is far less malleable, and the successful film composer must be equally as talented in dealing with schedules, budgets, and the demands of directors and producers. The wisdom dispensed by the guest speakers was not limited to philosophical approaches, but specific actions a film composer can take during each step of the process to make the best of his resources. ASCAP plans to hold additional Film Scoring Workshops in the future, and *Film Score Monthly* will announce details when available for potential applicants. FSM

Thanks to ASCAP's Kevin Coogan, Dana Newman, Pamela Allen and the entire film & television department for their hospitality and munchies.



Steve Bramson, Ray Colcord, Richard Bellis, Charles Bernstein, Mark Watters (left)
Sharon Farber takes the baton on the Newman Stage (below)



Bill McRae, Jeanie Weems, Bellis, Mary Jo Mennella (VP/GM Fox Music Publishing) Pamela Allen, Kevin Coogan, Sue Devine, and John Rotundi (Fox Music) (left)
Students, friends and faculty lend an ear (below)



SAYONARA, BABY!

BRIAN TYLER PLAYS THE SIX-STRING SAMURAI TWANG

By Jason Comerford

What if the Cold War had resulted in World War III? What if the Soviets won? What would the world be like if the United States were a barren wasteland, and Las Vegas its Mecca? And what if the sole remaining vestige of hope for the world happened to be a karate-kicking, samurai-sword-and-guitar-wielding warrior with a rather uncanny resemblance to Buddy Holly?

These are the questions asked by *Six-String Samurai*, a low-budget, high-energy action/comedy/fantasy that had jaws dropping in astonishment at the Slamdance Film Festival in the spring of 1998. Spearheaded by rave reviews from *Daily Variety* and Internet cyber-spy Harry Knowles, *Six-String Samurai* has become the talk of Tinseltown and is being compared to *The Evil Dead* and the films of the Coen Brothers for its utter "coolness quotient." Tongues are wagging about the film's director-cowriter Lance Mungia, cowriter-star Jeffrey Falcon, and composer Brian Tyler.

FAMILY TIES

Brian Tyler's grandfather, Walter Tyler, was the Academy Award-winning art director/production designer of classic films including *The Ten Commandments*, *Shane*, *Samson and Delilah* and *The Greatest Show on Earth*. "He was an artist first," Tyler remembers, "and a businessman second. He put everything he had into the films that he worked on." His grandfather's dedication and innovation inspired the younger Tyler to pursue his own career in show business.

"My background is in classical music," Tyler explains. Music has come fairly easily for him: he played in jazz and rock bands as a teenager, and his grandmother was a classical pianist. However, it was *Vertigo* that convinced him that there was something about music for films that he would never be able to forget. "I saw a connection there," he laughs, going on to rattle off a list of film com-

posers that have shaped his style: "Elmer Bernstein's score for *Ten Commandments* was one of the biggies—a lot of Bernard Herrmann, John Williams, Franz Waxman, Jerry Goldsmith."

Musically, Tyler's style hearkens to Eastern cultural influences, shaped by his education first as an undergraduate at UCLA and then as a graduate student at Harvard. "The thematic structure [of my music] is more classical," Tyler notes. "The sonic body is more contemporary. I've done a lot of ensemble work, with a lot of cultural influences, particularly Eastern influences. My musical theory and orchestrational education were very classical. I've always studied non-Western music as well as Western music. Eastern music, to me, also has an extremely vibrant feel."

After his schooling was completed, Tyler came to Los Angeles to look for work, and found some rather quickly after he ran into 20th Century Fox's head of music, Robert Kraft, who had heard some of Tyler's music and encouraged him to pursue a career in film scoring. He then met Gabe Torres, the director of a low-budget ensemble piece called *Bartender*. After showing up at Torres's home and demanding that he listen to a demo reel, Tyler's assignment for the film was a tall one: a classically structured wall-to-wall score, plus 14 songs. Torres himself was a film music aficionado, and his interest for *Bartender*, Tyler says, was to have "emotive underscoring, more of an ambient type of approach. Gabe wanted emotion as opposed to bringing exposition to the music. He wanted stuff as far away from pop as possible, like the Romantic era of classical music, piano, strings, stuff like that. Real emotional music."

SCORING SIX-STRING

Bartender was a boon for Tyler, who then signed with the Gorfaine-Schwartz Agency. The producers of *Six-String Samurai* heard Tyler's music from *Bartender*, and were looking for a composer that



SIX-STRING SAMURAI PHOTOS © 1998 PALM PICTURES, INC.

could combine Eastern and Western elements. Tyler was their man.

"We had a meeting," Tyler recalls, "and by the end of it, I was scoring the film. We were really on the same page.

"The film takes you to a completely different time and place. Portions of it are parody and homage, and the music comes from this." Tyler notes that the musical linchpin of the score is the theme for the errant Kid, an orphan who tags along with lead character Buddy (Falcon) on his cross-country quest to Vegas. "I wanted to get into the heart of the film. There's a cue on the soundtrack ['A Mother's Hand'] that really says it all. At the beginning of the film, there's a lot of fun rock music, and by the end there's a lot of rich, emotional music." There's even a token song, "On My Way to Vegas," that wasn't originally intended to be. "Originally they wanted a score suite for the end title. But instead, just for the fun of it, I took the hero's theme and made a rock song out of it. That's the cue that ended up making the final cut." Tyler recorded the song with his band, Ja Wah, and performed lead vocals himself.

THE MAN CALLED EVERYBODY

Tyler notes that his influences and inspirations for the score came from a lot of different directions. "We wanted a definite Morricone/Hong Kong vibe," he says. *Six-String Samurai*, because of the eclectic nature of its music, utilized a lot of live instrumentation. Because of the exotic instrumentation used, much of the score's primary orchestration was done electronically. "I like it both ways [acoustically and electronically]," Tyler laughs.

Tyler's score for *Six-String Samurai* is something else, a sweeping and stylish pastiche of Eastern compositional structure and Western

thematic interaction. Tyler's music is deceptively simple, juggling its primary and secondary themes with deft ease and consistently offering intriguing orchestrational variations. Between its interplay of its two main themes (for the Kid and Buddy) and its interaction with the darker, bad-guy themes, the score is a marvel of intricacy, all the more astounding for the people who commissioned it.

"I'm so lucky to have Brian," *Six-String Samurai*'s cowriter-director Lance Mungia notes, "because he was able to pull that all together. He works miracles in short amounts of time. I feel that Brian is sort of a Godzilla figure waiting to rise up out of the ocean—I'm sure that I'll read about him devastating Tokyo or something." Or, laughs Mungia, "at least about him winning an Academy Award."

"It was really kind of a tall order for Brian to do," Mungia admits. "There were a lot of things we liked, like Leone, Kurosawa, epic films like *Lawrence of Arabia*. We wanted to have fun with it, and at the same time make it fun and cool. We definitely wanted that East-meets-West vibe."

"I'm thrilled about *Six-String Samurai*'s success," Tyler says. "It's really not manufactured. You feel for the characters, because Lance and Jeffery do too."

As for the future, "I want to continue to do it," Tyler says of film scoring. "Recognition is okay, but I want to be able to hit pretty much every genre in my career." Between *Bartender* and *Six-String Samurai*, Tyler is certainly on his way. He's already scored Tommy Lee Wallace's thriller *Final Justice*, and is slated to score Gabe Torres's *A Night in Grover's Mill*, and also Lance Mungia's next project (as of this writing still in development and looking for a distributor), a swashbuckling adventure called *The Forbidden City*. FSM

DORK ROCK RIDES!

Six-String Samurai ★★

BRIAN TYLER, THE RED ELVISES

Rykodisc/Palm CD 2003

31 tracks - 62:24

Maybe it's the backlash from two decades of sourpuss poster boys and Euro-scowlers in the 1980s, and pseudo-soul searching grungers and back-to-nature feminists in the 1990s, but popular music seems sillier now than ever. With bands like Squirrel Nut Zippers and Cherry Poppin' Daddies, never before has square been played as so hip. Ever ready to sop up the flavor of the moment, film music now seems to have its first dork-rock score. (And I use that term lovingly.) In crafting the music for *Six-String Samurai*, score composer Brian Tyler and "surf-a-billy" band The Red Elvisees have concocted a schizo blend of surfer rock, Russian folk music, proto-Morricone spaghetti western scoring, blues progressions, and big band swing, with a Liszt rhapsodie thrown in for good measure. Believe it or not, the final result, including both Tyler's and The Elvisees' contributions, is more cohesive than a lot of film music heard today.

Granted, the whole thing is about as hyperactive as a kid on his ninth bowl of sugary breakfast cereal, but it's clever the way they've derived "funny" music out of relatively "straight" elements. After all, there's nothing too humorous about the harmonic progressions of Russian folk music. But somehow it becomes pretty goofy played by a guitar over a blues bass line and a backbeat in the drums.

There's just a small forward progression to the score, but as a landscape of humorously squashed together elements, the CD makes for a generally well-guided listen. And there's just enough of a dramatic shove here and there—such as the choir and guitar over radio samples, which gives way to celeste via a harp sweep, which gives way to wacked-out surfer rock in the album's opening—to keep things making sense. And certainly there's an appreciable change in attitude during the climactic cues. It's a nice attempt at scoring comedy a different way. Though it's hardly likely to catch on with the mainstream (not many films have the musical needs of *Six-String Samurai*), it's an interesting alternative for those growing tired of heartwarming, orchestral comedy scores. —Doug Adams



The Kid, Falcon, and assorted goons populate the post-apocalyptic USA (opposite, left)

Composer Bryan Tyler contemplates his next assignment (above)

Schiffrin Ru

Join the veteran

1997's

Money Talks represented one of the great comebacks in film music history. With projects such as *F/X 2* and *The Beverly Hillbillies*, the legendary Lalo Schiffrin never really disappeared from the scene, but he wasn't working on material of the same caliber as he once enjoyed. Director Brett Ratner's *Money Talks* gave Schiffrin the chance to re-enter the mainstream with the 1970s-styled mixture of jazz harmonies, urban grooves, and dramatic funk that had defined an entire genre of filmmaking—a style of film scoring that Schiffrin had practically invented.

Ratner recalls, "I went to Quincy Jones before I did *Money Talks*. I said, 'Quincy, [the studio] wants to push all these current guys...' He said, 'Yeah, they're good.' Of course, Quincy would never say anything bad about them. And he said, 'Who do you want?' I said, 'I want Lalo Schiffrin.' He said, 'Brett, those guys can't even stand in the room with Lalo Schiffrin.' And I said, 'Really?' He

goes, 'Let me tell you something...' In 1950-something, him and Dizzy were in a club, and they saw Lalo playing piano. And Dizzy leans over to Quincy and he said, 'Quincy, that's the baddest player I've ever seen in my life!' They walked over to him and said, 'You gotta join our band,' and they took him back to America with them."

Schiffrin, of course, took them up on their offer, and gained renown as a jazz pianist and arranger before composing such classic film and television scores as *Bullitt*, *Enter the Dragon*, *Mission: Impossible*, *Cool Hand Luke*, *Amityville Horror* and many more.

Re-Enter the Dragon

Fast forward to August 1998. Schiffrin is finishing up work on his score for Ratner's *Rush Hour*, which is being pegged as an *Enter the Dragon* for the 1990s. "I took this movie knowing I had a relationship with Lalo Schiffrin and that he could do it," says Ratner. "I was like, 'This'll be my *Enter the Dragon*!'... When I was a little kid I saw *Enter the Dragon*. I would play it over and over, and the music would just amaze me.

In a lot of movies, I'm so into the movie, and you're not supposed to notice the score. But, *Enter the Dragon* is one score that always sat with me. When I finally met Quentin Tarantino, he felt as passionately about the score as I did. And every person in hip-hop, like The Wu-Tang Clan and Dru Hill, is like, '*Enter the Dragon* is the phattest score ever!' By far, *Enter the Dragon* is my favorite score of all time. I have it in my CD player in my car. Just like Bruce Lee used to train to *Mission: Impossible*, I drive very fast to *Enter the Dragon*!"

After completing *Money Talks* with Schiffrin, Ratner went out of



MONEY TALKS PHOTOGRAPHY BY BOB MARSHAK ©1998 NEW LINE CINEMA

shes In

By Doug Adams

composer on his return to chopsocky action

his way to present the composer with a new film worthy of an *Enter the Dragon*-style score. "There's no real influence of *Enter the Dragon* in *Money Talks*, but on this movie I've got all the right elements. I've got Jackie Chan, I've got Chris Tucker, and I've got Lalo Schifrin! To me, he's as important as the main actors. His music is another character; it just adds so much. I don't think this movie with a score by someone else would be as good."

Sections of the incomplete *Rush Hour* were even temp tracked with Schifrin's theme from *Enter the Dragon*—a rarity in the age of nearly indistinguishable action scores. Film editor Mark Helfrich reveals, "We had *Enter the Dragon* in the main theme. And then we had it when [Jackie Chan's] plane arrives in America. That's when we thought, we want something like that." Continues Ratner, "In this movie I told Lalo, 'Let's do the '90s version of *Enter the Dragon*.' Basically, [it's] a mixture of the hip urban stuff that Lalo does with the Chinese influence. Lalo just nails it in his own unique way."

Ratner even shot some of the film with a Schifrin/*Enter the Dragon* style in mind. The film's opening shots were set aside from the film's action so that the composer could establish one of his memorable main title themes, then refer to it throughout the picture. Noted Helfrich, "We wanted a main theme that was as contagious and as catchy as so many of Lalo's others. I think this one has a hook as good as any of Lalo's main themes. I love it." While filming in Hong Kong, Ratner took the time to reproduce the opening shot from *Enter the Dragon*. "I shot a scene that opens in Hong Kong, and I copied the exact shot from *Enter the Dragon*, except instead of daytime, I did it at night—from the exact same spot!" Over this opening shot, Schifrin's main theme begins. It's a funky blend of idiomatic Chinese styles, punchy urban rhythms, and slick James Bond-esque spy chords. Beaming, Ratner boasts, "When he played it

for me the first time, I spent the next two weeks humming the theme over and over in my head. I can't get it out of my head, just like when I listen to *Bullitt*, or *Dirty Harry*, or whatever."

First Impressions

For his part, Lalo Schifrin finds such themes easy to come by. "My best ideas come when I see the film—the visuals—and I write them when they come," he says. "I remember with *Cool Hand Luke*, they showed me dailies, and the theme came right there. I didn't even have music paper, but I made a staff and I wrote it out. And you know something, [at first] I tried to improve it. I said, 'It's too simple.' But that was the theme, and I was nominated for an Oscar for that. The same thing happened when I went to spot *Tango* [see *Downbeat*, FSM Vol. 3, No. 7]. We spotted it in Argentina. So on the trip back to write the music, in the plane, I was writing on napkins. The next day I woke up after the long trip, and I said 'Maybe that [theme's] not good.' That was good. That was the one I used."

"On *Rush Hour*, same thing. I went to the cutting room and he showed me a little bit because they had a first
(continued on page 24)



Lalo Schiffrin hasn't just been scoring films this past year—he's been working on some great concept albums for Aleph Records, run by his wife Donna. The label started as a mail-order only venture, but recently signed a distribution deal to get its wares into stores; if you can't find the CDs, order from Aleph at 1-888-287-8812, or see www.schiffrin.com. The fourth CD reviewed here, *The Reel Lalo Schiffrin* from Hip-O, is widely available.

Dirty Harry Anthology ★★★★★

LALO SCHIFFRIN

Aleph 003 • 19 tracks - 42:09

Lalo Schiffrin practically created the "cop show/cop movie" vibe of the '60s and '70s with his TV themes and scores for shows like *Mission: Impossible* and *Mannix*, and movies like *Bullitt* and *Dirty Harry*. He brought a distinctive urban vibe to his *Dirty Harry* scores, ingeniously setting urban jazz/funk percussion and guitar licks against avant garde orchestral dissonances and spine-tingling vocal lines that made urban evil seem insidious yet irresistible.

Regrettably, the *Dirty Harry* scores (including Jerry Fielding's 1976 *The Enforcer* and Schiffrin's 1988 *The Dead Pool*) have yet to be satisfyingly assembled on CD. The best we had to choose from heretofore was a compilation of tunes assembled under an ostensible *Sudden Impact* soundtrack album. This new collection mixes (and we mean mixes) Schiffrin's cues from *Dirty Harry*, *Magnum Force* and *Sudden Impact* for a second *Dirty Harry* sampler. The album opens with Harry's famous "Do you feel lucky?" monologue; unfortunately, this isn't the actual film take, but something Eastwood recorded later (for one thing, Harry says "to tell you the tooth" instead of "to tell you the truth").

chotic counterculture villain with a mean, accelerating electric guitar riff and a siren-like female vocal. Previously unreleased cues include "Good-bye Cop" (Harry being beaten by Scorpio) and "The Bait" (Harry and his partner spy on a hippie woman while on a stakeout, with a great use of jazz flute), and a real highlight of Schiffrin's bizarre writing for the first film, "Floodlights," with harps, chimes and strings stinging as floodlights strike Scorpio in the middle of a deserted football stadium. Crazy aleatoric and pizzicato strings underscore the madness of the scene as Harry advances on the killer with the intention of torturing a confession out of him, then fluttering brass and woodwind utterances fade out strangely as the helicopter shot climbs away.

For the 1973 sequel *Magnum Force*, in which rogue cops form a hit squad that takes the law in its own hands, Schiffrin's "Magnum Force Theme" plays a Morricone-esque vocal/synth theme over another guitar groove—a twist on the Scorpio theme that signifies that in this case the authority figures are the bad guys. The idea is carried forward in "The Cop" with militaristic snare drums highlighting the fascistic characteristics of a renegade police officer. Overall, *Magnum Force* is represented (in chronological order) by tracks 6, 11, 17, 7, 16 and 18; it is largely cut from the same cloth as *Dirty Harry* and has some classic '70s action passages.

Sudden Impact (1983) isn't in the same league as Schiffrin's first two *Harry* scores, as evidenced by the "Sudden Impact Theme": pure drum-machine hell with sampled police radio quotes and dance-club brass. "Robbery Suspect" is the best cue, with wailing alarms from mid-range strings and what sounds like cymbalom under a sharp brass line, segueing into some catchy jazz rhythms from bass gui-

the pun) '70s Schiffrin cues. And although one wouldn't expect this to be the case, the sequencing successfully blends *Dirty Harry* and *Magnum Force* (which work well together) into a riveting tour of Schiffrin's urban landscape, with *Sudden Impact* blending in less convincingly (the calliope cue in particular clashes against the urban funk earlier established).

—Jeff Bond

Lalo Schiffrin: Film Classics ★★

VARIOUS

Aleph 001 • 12 tracks - 71:19

A live recording of a film music concert performed at the Opera of Marseille with the Marseille Philharmonic in 1995, *Film Classics: Lalo Schiffrin Presents 100 Years of Cinema* offers 70 minutes of smooth takes on popular film music melodies with a lot of the composer's trademark jazz improvisations thrown in. The album opens with a well-played western medley which ennobles Dimitri Tiomkin's "Do Not Forsake Me, Oh My Darling" from *High Noon*, launches a good take on Elmer Bernstein's legendary theme from *The Magnificent Seven*, and like so many others proves why no one should be allowed to perform Ennio Morricone's theme from *The Good, the Bad, and the Ugly* other than Ennio (in 1967, at that). Schiffrin's arrangement is about as good a take on this material as a standard orchestra is going to make, but no one can recreate the bizarre effects Morricone brought to this movie. Then there's a jazzy piano performance (with orchestral accompaniment) of "As Time Goes By" from *Casablanca*, Johnny Mandel's "The Shadow of Your Smile" from *The Sandpiper* performed by an effectively Dionne Warwick-like Dee Dee Bridgewater, and Schiffrin's rather laid-back rendition of John Barry's—er, I mean Monty Norman's James Bond theme. Wait a

A Whole Lalo New CD

Schiffrin's memorable title music from *Dirty Harry* (1971) follows the monologue, although this presentation—the same edit released by Clint Eastwood's Viva label on the aforementioned *Sudden Impact* LP—cuts out the low-end piano solo that leads into the second half of the title cue (check out the track on the 75th Anniversary Warner Bros. collection from Rhino to hear the difference). *Dirty Harry* is represented on the CD by the cuts 1, 2, 14, 13, 10 and 17, the last featuring the somber epilogue music as Harry throws his badge into a lake.

The hallmark of the *Dirty Harry* score is Schiffrin's unbelievably creepy "Scorpio's Theme" (reprised in "Another Victim," when Scorpio rips off the liquor store owner), which brilliantly characterizes Andy Robinson's psy-

tar under climbing strings. Otherwise the score is a victim of its era, highlighting how the urban vibe of the late '80s just can't hold a candle to the '70s. For *Sudden Impact* in chronological order, program 3, 4, 9, 5, 12, 19 and 15.

Sound quality overall is average, with the music unfortunately not coming from the 4-track recordings in the Warner Bros. vaults (the source for the *Dirty Harry* main title released by Rhino). The booklet does not contain any photos from the film, but features good liner notes by Jon Burlingame and cool images of a cityscape under a sniper viewfinder. This *Dirty Harry Anthology* is bound to leave aficionados expecting complete scores disappointed—there's only 15 minutes from each—but it does feature some killer (excuse

minute... according to the booklet credits, John Barry actually *did* write the James Bond theme! Finally, someone rewrites film music history with an eye towards justice....

"Piensa En Mi" is an operatic vocal solo (sung by Julia Migenes) from the movie *High Heels*. Schiffrin's "Classics Medley" opens with a 30-second introduction of Schiffrin's own devising before segueing into a low-key but atmospheric rendition of Maurice Jarre's desert theme from *Lawrence of Arabia*, an almost heretically zitherless performance of Anton Karas's theme from *The Third Man* (mostly voiced by pizzicato strings), a plaintive, nostalgic take on Jarre's "Lara's Theme" from *Doctor Zhivago*, and a dizzying performance of Mikos Theodorakis's dance music from *Zorba the Greek* that has the audience

clapping along with the opening accelerando rhythm.

Schifrin's own music from the lesbians-are-bad arty drama *The Fox* follows, voiced in cool cocktail lounge mode by piano and rhythm section, later supported by strings. A snappy performance of John Williams's *Raiders of the Lost Ark* march follows, with Max Steiner's sweeping "Tara's Theme" from *Gone with the Wind* on its heels. The orchestral take on Scott Joplin's "The Entertainer" rag from *The Sting* takes us back to an innocent time when even Marvin Hamlisch could hold down a job; more interesting is Schifrin's suite, "Homage to Nino Rota," with the bright, delirious *La Strada* followed by the somber "Sorry I have to whack you" trumpet theme from *The Godfather*.

The album wraps up with a 16-minute song medley (performed by Julia Migenes and Dee Dee Bridgewater) which includes Burt Bacharach's boldly anachronistic "Raindrops Keep Fallin' on My Head" from *Butch Cassidy and the Sundance Kid*, Harold Arlen's still-heartbreaking "Over the Rainbow" from *The Wizard of Oz*, "Manha do Carnaval" from *Orgeu Negro*, "Calling You" from *Bagdad Cafe*, Michel Legrand's "The Umbrellas of Cherbourg" and the Sinatra standard "New York, New York." Ever see Jan Hooks and Laura Dunn do their medley-singing sisters routine on *Saturday Night Live*? That's what I think of song medleys...

—Jeff Bond

The Reel Lalo Schifrin ★★

LALO SCHIFRIN

Hip-O HIPD-40127 • 15 tracks - 45:51

This is the first in a series of composer retrospectives from MCA's specialty label Hip-O Records (their answer to Rhino Records), produced by Didier C. Deutsch.

Releases

It's the first all-Schifrin compilation of (mostly) original soundtrack recordings ever released, which is surprising given Schifrin's versatile and successful works through the years. As an overview, *The Reel Lalo Schifrin* effectively manages to illustrate the composer's broad range of approaches and effects without quite delving deep enough into the genius that has made his compositions some of the most subliminally effective created in the last few decades.

While some of the cues advertise the composer's gift for arrangements in almost any style of music (notably cues from *The Sting II*, *Rollercoaster* and the "Roulette Rhumba" from an episode of *The Man from UNCLE*), Schifrin's gift for melody is on display in the gorgeously melancholy theme to *Cool Hand*

Luke, the love theme from *Nunzio* and the haunting "Ellen's Image" from the melodrama *The Fox*.

Most of the cues seem to derive from the original soundtrack recordings with some exceptions, notably Schifrin's extended arrangements of *Mannix* (sadly missing that great opening brass action riff) and his indelible *Mission: Impossible* title music. Probably the closest thing to a traditional movie-music cue is Schifrin's fugal, mock classical "Chase to the Convent" from *The Four Musketeers* and the delicate solo harp, organ and flute from *The Fox*, along with the stately march from *The Eagle Has Landed*. I'd trade the country/blues of "All for The Love of Sunshine" from the bloated WWII comedy *Kelley's Heroes* for Lalo's fantastic "Tiger Tank" cue any day.

As an introduction to Schifrin's canon, this is a fine basic primer; yet any die-hard film music fan's appetite for more will undoubtedly be whetted by the album's 45-minute running time and representation of individual scores through just one selection from each. That the album highlights Schifrin's ability to score in a number of different styles and moods also tends to make the CD a rather disjointed listening affair, especially at this running time.

—Jeff Bond/Andy Dursin

Metamorphosis:

Lazz Meets the Symphony #4 ★★

LALO SCHIFRIN

Aleph 004 • 6 tracks - 60:22

Anyone who's listened to Schifrin's 1970s film scores can trace the Afro Cuban influence of his years as Dizzy Gillespie's pianist, and the modernistic twinges he mastered under the tutelage of French composer Olivier Messiaen. Here's a chance to hear a third side of the composer as he delves into the midnight blue waters inhabited by such jazz artists as Thelonius Monk and Bix Beiderbecke. The album,

which features Schifrin conducting his arrangements, also features his sextet (Schifrin on piano, Ray Brown on bass, Jeff Hamilton on drums, James Morrison on trumpet and flugelhorn, Francisco Aguabella on congas, and Markus Wienstroer doubling on violin and guitar) joined with the London Symphony Orchestra.

The disc begins with a very literal arrangement of Gil Evans's "La Nevada." While Schifrin deftly swaps licks with the LSO's upper winds, strings and trumpets, the true star of this tune is the German Wienstroer, who chimes in with a virtuoso violin improv. The orchestra dominates the second half of the track in Schifrin's Gershwin-like arrangement, turning towards the end of the century in its uproarious, heaving finale (performed

somewhat raggedly by the LSO).

"Sanctuary," a Schifrin original, intones a more exotic sound, rounded out by an oboe, flute and marimba backing. Schifrin proves himself a first-rate soloist with a florid series of runs which give way to Hamilton's flugelhorn. In "Tosca Variations" Schifrin layers Puccini and Beethoven melodies to create a delicate, translucent jazz waltz—though the opening trio takes a bar or two lock in the feel.

"Miraculous Monk (Medley)" is the first of the two tribute suites on the disc. At nearly 14 minutes in length, this suite features nine interwoven Monk melodies in some of Schifrin's most bold orchestrations—at times resembling Leonard Bernstein. The interplay of small and large ensemble writing comes off quite nicely, although the symphonic trumpets let the tonguing get away from them near the end. Schifrin's original "Invisible City" is next. This medium-tempo swing tune features some of the best woodwind writing on the disc—at one point creating a moody dialogue for Ray Brown's walking bass and a bass clarinet. The disc ends with "Rhapsody for Bix," a collection of tunes by or dear to Bix Beiderbecke, one of Schifrin's great influences. These tunes are more in a traditional lexicon, so the arrangements again lean toward a Ravel/Gershwin interpretation, complete with a winking section of whole-tone based harmonies.

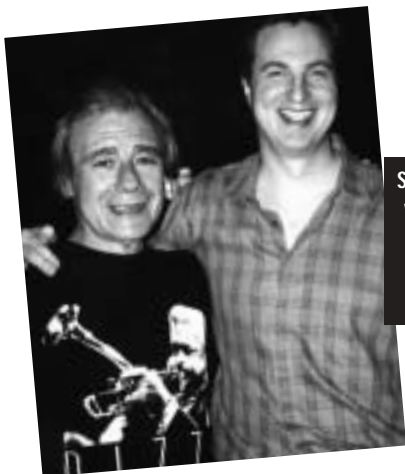
Although the concept behind this disc may be somewhat gimmicky, the execution is anything but. Rather than just re-orchestrating a bunch of jazz standards, Schifrin actually devises a middle-ground between jazz and symphonic. Neither style is pillaged, and yet they are able to connect with one another in a unique and satisfying way. Some of the orchestral performances leave something to be desired, but as a whole it's a fine album. Fans of Schifrin's great jazzy film scores and albums of the 1960s in particular will find much to like.

—Doug Adams



Schifrin (continued from page 21)

assemblage. And that was when it came. I realized that, at times, I tried to intellectualize. I started working more with my head than with my instinct. Then it becomes an intellectual exercise and it's not as good. Many times, that has happened to me. Some of my failures, in terms of my own sat-



Scenes from a session: Lalo Schifrin with editor Mark Helfrich; director Brett Ratner, Schifrin and New Line's Jay Stern; engineer John Richards mixing at the big board.

isfaction, [happened] because I made it too complicated. I made it for music students, or music teachers, or fellow composers."

The Magic Hour

Schifrin, however, does not suggest that good themes should be unrefined or elementary. "When I said 'simple,' I didn't mean 'simplistic.' As a matter of fact, it's difficult to be simple. I don't want to sound presumptuous, but I think Mozart was simple. Simplistic? No. He had that magic. And when that magic happens, it's like messages that we composers get, and we have to have the technique—almost like taking dictation. I don't know if you call it 'God,' or you call it 'supernatural being.' I don't know, because I'm not a mystic. I'm very pragmatic. But on the other hand, I do believe that some things are magic. When you say music has magic, or a painting has magic, or choreography, or a movie has magic because the director and all the elements are there—any work of art has magic. An actor has screen magic. Where does that come from? You don't study that. You study acting, but you don't study the magic. So that comes from somewhere, and I think that all of us could have access to that magic. The main thing is to get the message and to have the technique to take the dictation."

Still, Schifrin leaves very little to divine intervention when he's composing. When on a project, he forces himself to adhere to a strict schedule, including an exercise regiment first thing in the morning (Bruce Lee inspired him to take up martial arts), a shower, some vigorous piano rehearsal (drawing from such composers as Bach, Chopin, Bartók, Ravel, and Ligeti), and a bite of lunch. From there, he composes into the night, setting himself a daily quota of music he must complete. The heavily spotted *Rush Hour*, for example, required him to write three minutes each day.

Other musicians are amazed with Schifrin's dedication to this schedule. Ira Hearshen, who has worked as Schifrin's orchestrator several times, fondly recalls an experience during their collaboration on *The Beverly Hillbillies*. For that project, Lalo was required to write a source music waltz for orchestra. "Overnight, the man wrote a 128-bar large-form waltz in the order of Ravel. It was incredible! It's one thing to be able to write jazz, it's another to be able to write [film scores], but to be able to write on demand like that—not many people

have it. And he's one of them that does."

East Meets West

At the least, *Rush Hour* allowed Schifrin to compose in styles with which he was well acquainted. His signature urban funk is now "in his blood." And of course, he's had to deal with Chinese music before this, though his approach to ethnic music has changed over the years. Once upon a time, Schifrin would score ethnic music for instruments so rare and specialized that he had to recruit performers from college ethnomusicology departments. Unfortunately, these non-professional musicians often took too long to perfect their parts, and held back recording sessions. Today, Schifrin avoids this problem by writing for instruments which approximate the sounds of ethnic instruments, but are easily played by studio musicians. Brags Ratner, "Lalo just knows what every instrument sounds like, and he's able to copy it."

"It sounds Chinese, but that's a mirage. It's in the notes," says Schifrin, who uses the pentatonic scale among other effects to evoke the Chinese music in *Rush Hour*. "Rimsky Korsakov said that the ticket to good orchestration is voice leading. So, if you have a good voice leading in every sense, then it's going to sound okay. In this case, I just used instruments that are very similar [to Chinese instruments]." In *Rush Hour* Schifrin imitates kotos and wood-



en flutes by utilizing Hawaiian dobro guitars and banjos, and pitch bending woodwinds and violins. In several instances, he uses a Hungarian cimbalom, which has its own historical significance. "The cimbalom was born in China," he explains. "Though, it was not called 'cimbalom.' It was also used in biblical times in the Middle East, and it came all the way to Hungary and the gypsies. So it's a very old instrument. In a way, the ancestor of this instrument is Chinese, so you can use it."

At one point in the *Rush Hour* recording sessions, Ratner and company toy with the idea of scoring Jackie Chan's arrival in America with Lalo Schifrin's original *Enter the Dragon* main theme. Parts are distributed, the musicians take their places around their approximated ethnic instruments—including the dobro player who originally performed the theme back in 1973—and Schifrin raises his baton. Once again the familiar tune fills the stage and control booth. Instantaneously, the room is filled with people nodding their heads and smiling at each other in recognition. It's good to have Lalo back where he belongs.

FSM

Thanks to Brett Ratner, Mark Helfrich, Ira Hearshen, David Friede, New Line Cinema and the Schifrin family.



SESSION PHOTOGRAPHY BY THERESA EASTMAN

JONES

The King of Arthurian scores returns to the Round Table in **Merlin** Interview by Paul Tonks

THE EMPEROR

South African-born Trevor Jones has been one of the top composers for the British film industry for nearly two decades, also scoring a number of prestigious American films such as *Labyrinth*, *Sea of Love*, *Mississippi Burning*, *Arachnophobia*, *The Last of the Mohicans*, and the recent *G.I. Jane* and *Dark City*. He has tackled a wide variety of styles and worked with some outstanding directors, such as Michael Mann, Ridley Scott and Alex Proyas. His latest project has returned him to the sword and sorcery genre with which he launched his career, on 1981's *Excalibur*, and to a lesser extent 1982's *The Dark Crystal*. As I met Trevor, this television venture, *Merlin*, had just shattered a number of records by commanding a third of U.S. viewers.

Paul Tonks: *How long did you have to score Merlin?*

Trevor Jones: About 3-4 weeks. I had a great time working on it. There wasn't really a question of getting through it or not. I just ignored all the time pressure. You have that on every picture. The problem is never the amount of writing, it is the rewriting as the picture is being edited all the time. The danger is that one can spend one's time going over the same scenes, re-working them to fit the new cut and not writing the rest of the score. So I find it best to work through the entire score then revise and conform it to the most recent cut before going into recording.

You may think it is impossible for one person to write that amount of music but given the right circumstances it is possible. Robert Halmi, Dyson Lovell, and my director Steve Barron could not have been more supportive. I completed on time and I don't use ghost writers—never have. The point is that nobody knows how much time you have to score a picture when you sit to watch it, all that is important is "Are we being entertained by the end

result?" Producers know the importance of giving everybody sufficient time to do their work and the quality of the commercial success of a project is directly related to this.

Once I commit to a project I just concentrate on seeing it through. I don't sit there and think, "I've only got three weeks to write all this music." I just get on with it, particularly as with *Merlin* the style of music was fairly straightforward and the project was stimulating and



PHOTO © 1998 SACHA JONES

JONES

exciting. The people who work with me are professional, they know what they are doing and I work in a very systematic and methodical manner, relating the themes and motifs to the characters and situations and evolving a score which accurately contributes to the dramatic contours of the narrative, sometimes by way of a memorable theme, at other times by more subtle, textural underscoring. Much like a make-up artist, highlighting certain areas by giving emotional weight to them, or quietly, almost unnoticeably working away in the background.

Return to Camelot

PT: What was your reaction to having the opportunity to re-score the Arthurian legends?

TJ: I was very excited; it was a fantastic opportunity. So many years have elapsed between *Excalibur* and this. My fascination for the Arthurian legend has not diminished. There is something very compelling about myth, something fundamental in its appeal and very inspiring, and the years since *Excalibur* has served only to increase my fascination with the Arthurian legend. This time the narrative encompasses a time before the birth of Merlin and takes us through, past the death of Arthur—so it's pretty comprehensive.

PT: In two 90-minute films you have a huge amount of time to work with.

TJ: The original *Excalibur* with John Boorman ran for four-and-a-half hours. Then he cut that down to its current form. With *Merlin* I didn't relate it to *Excalibur*. I

what magic, mystery, legend, and passion is all about." Boorman had been out to Germany and fallen in love with Wagner's Ring Cycle opera. He'd put that passion in that picture.

TJ: He had this drive. One felt that he wanted to make *Excalibur* the ultimate version of the legend. You can feel that passion he brought to the film. It was partly inspired by Wagner and the Ring Cycle. I can see why he was taken up with it and I identified very strongly with his feelings for the myth and legend.

PT: So if *Excalibur* was "passion"—what is Merlin?

TJ: For me it is more about relationships and the quest for love. Magic is the important element and the use of magic for anything less than good results only in pain and suffering for the characters in their various pursuits for love.

PT: It sounds as if it has more to do with the romance of magic as opposed to the lusty passion.

TJ: There is lusty passion—you can't avoid that with Uther and Igrain—but the passion I'm referring to is more that of a visionary, of someone with a profound sense of myth and legend, who understands why the legend has as much intrigue and significance today as it always had for man. Boorman chose a stylistically medieval setting for *Excalibur*. *Merlin* is set in an earlier time, after the Romans but before the Dark Ages.

PT: There were some court scene dances in *Excalibur*; did you write any dances for Merlin?

TJ: Yes. There is a scene where Cornwall and Igraine are presented to Uther, which has source music at Uther's

Magik Musik

Merlin ★★

TREVOR JONES

Varèse Sarabande VSD-5929. 10 tracks - 73:39

Happily, Trevor Jones's music for the recent *Merlin* miniseries is quite different from his treatment of the same subject matter 18 years ago in *Excalibur*; unhappily, in its more adventuresome segments the score often resembles Jones's *Dark City*, which in turn seemed an extension of his *Extreme Measures*. But *Merlin* benefits greatly from the medieval setting and supernatural overtones of the story, which allow Jones far more leeway with melody and expression than he had on *Dark City*. So while the rhythmic approaches from *Dark City* are more than evident, there's a great deal of additional material placed on top of

them that make this feel more like additional experimentation with rhythms of which the composer has grown fond.

It takes an exceptional composer to hold a listener's interest during a 15-minute cue, however, and *Merlin* offers two tracks (the opening "Age of Magic" and "The Walls Are Whispering") which approach that length. While both tracks hold their share of interest, it's a disservice to the listener to arrange an album like this. Nevertheless, "Age of Magic" makes for an impressive opening for the album, with its wistful theme for *Merlin*, and echoes of Jones's *The Dark Crystal* without the bombast of that earlier score. There are Herrmannesque "magical" harp effects and fiery "spell" sections a la *Dark City*. "The Dragon's Lair" is a particularly *Dark City*-like, energetic action cue, with some hints of the *Excalibur* magic effects in a descend-

ing passage for harp and chimes. "The Walls Are Whispering" is tougher going, but it pays off eight minutes in with more rousing action material based around a spectacular dance-like rhythm. Then there's the delicate, lovely repeating flute figure opening of "Arthur's Call," another cue that harkens back to Jones's haunting work on *Excalibur*. There's a dervish-like orchestral attack in "Griffins" and some bustling, Korngoldesque heraldry in "A Game of Intrigue."

Overall, Jones seems to have found his way in the orchestral arena with *Merlin* (whereas *Excalibur*'s unused title music now seems limp and uninvolved, reportedly due to the fact that Jones was well aware that John Boorman never intended to use it), and while 73 minutes of the score is really too much, there's a pretty good 45-minute album here.

—Jeff Bond

didn't make any musical connection with the film or that approach to the legend.

PT: I'd like to read back to you how you once described *Excalibur*: "It's imbued with a rawness on the one hand and on the other a keen sensitivity and understanding of

Court. I enjoy writing source music particularly as it allowed me on this occasion to use early instruments. In this score I used medieval instruments for the source music, a fusion of electronics and orchestral textures for the magical aspects: Merlin, Mab, Frik, etc. All the ele-

ments came together beautifully and the sound that the LSO made in Abbey Road was superb.

PT: *How many minutes of music did you write in total?*

TJ: There were over a hundred cues and over 137 minutes of music. The album runs for the maximum 74 minutes.

PT: *How was the sound mix?*

TJ: If you mean the final film mix, I never heard it. I wasn't able to attend due to time pressures, just as the director was unable to attend all the music recording sessions. However, I made sure that he was able to preview all the final music mixes in a continuum at Abbey Road studios prior to the final dub. I enjoyed a working relationship with him which was based on an intuitive trust.

There seems to be an assumption here in England that there is a battle of music versus the effects in the mix/dubbing theatre. All I care about is what works best. If I go to the dub, it is at the invitation of the director. He knows how loud he wants to hear the sound elements and whether it is the music or effects or both which contribute most to the scene. In the main, we have great sound mixers and in recent years I've never had any problems with music tracks at the dub.

PT: *It's a matter of trust.*

TJ: Yes. Mutual trust and, I think, respect. Having scored so many projects the track record by this stage counts for something. I take pleasure in creating an underscore with all the subtleties and nuances necessary for it to work superbly under dialogue, not just to make the dubbing mixers' life bearable, but because it results in a better quality score; one which enhances the narrative without obliterating what the actors are saying.

Sadly, I don't really remember accurately the exact order of the films I've scored. When people say "remember that picture you did in...?" I usually go blank. That's when you realize your track record must be getting fairly substantial. The scoring period is so intense that dates don't have the usual significance; one tends to focus intensely at the time then move on to the next project. Film scoring is a craft, like all the other disciplines in filmmaking, and when one is continually practicing one's craft, one should, in theory, improve. I enjoy nothing more than pushing boundaries, questioning convention, and where possible reinventing the wheel; finding new ways to express the same age-old human emotions.

PT: *One last question on Merlin. How many themes are there?*

TJ: There are many. Both 90-minute films have the Merlin theme in common but there is such diversity in the remainder of the material, partly due to the fact that there are so many characters. What I like about the score was that despite the number of themes we did not lose the overall focus. Merlin is ever-present and gives the piece a sense of centrality. The variety of music that this sort of project demands lends itself to the kind of soundtrack I really enjoy producing and listening to.

The Mighty is another such score. In fact all the films I've done of late are varied and stylistically diverse. *Dark City* is symphonically huge. I also use synthesizers and electronics, but only to extend the palette of the orchestra. In a fusion score I'm not keen on too synthetic a sound—I try to get an organic, natural quality to the sound. It's wonderful to be able to write in registers that no live instruments can perform in.

Throughout the history of music, composers had deadlines—their schedules were calculated on the basis that they were musicians, not magicians.

PT: *You mentioned Dark City. What were director Alex Proyas's expectations for the score?*

TJ: Alex was very specific. I went to Sydney for five days and went through the whole picture and discussed what he wanted. We quickly realized we had a good working relationship which really helps when scheduling creates enormous pressures. Scheduling has got to silly levels recently where you're expected to knock out a score in no time.

With *Merlin* there was no point in panic; the style of writing was relatively straightforward and it was a case of putting your head down and getting on with it. But there really is no way that you can break new ground and be innovative when the focus is on whether the basics can be achieved in the time given. One cannot do any project justice under those circumstances. If I can't give a film 101% and contribute a score that enhances and has resonance as a basic prerequisite then there's no point in doing it. I feel that I have to justify what I do, to myself, first and foremost. The goals and standards I set for my writing are my personal goals, without which I would not enjoy my work. Also, I feel answerable to my kids who are going to ask me, "Why did you score that so badly? What were you trying to do there?"

PT: *Get it done on time!*

TJ: "Get it done on time" isn't an excuse! Throughout the history of music, composers had deadlines. Whether it was Bach's masses or Elgar's Three Choirs Festival, their completion schedules were calculated on the basis that they were musicians, not magicians. There seemed to be more respect for the craft of composition in those days. Nowadays sequencer synthesizers have created the mistaken belief that one need only know how to push a few buttons in order to conceive of and structure music appropriate to the image. I am sometimes asked when the composer should be brought on board and the short answer is "As soon as the first draft of the script has been written—then leave enough time in the post-production schedule for composing the score."

Little black dots on paper take a while to produce. Computers—as cleverly as they may be programmed—aren't creative, yet. I was talking at BAFTA the other day in a series entitled "The Experts' Expert" to directors, producers, and others interested in learning about the role of music and the film composer. I have this overriding concern that the time allocation for all aspects of film production has been eroded to the extent that these short schedules are detrimental to the projects. Certain projects can only be made on limited budgets because they may not have the commercial potential of others and I used to think that was only the post-production phase that suffered, but I notice short-cuts in the other areas too. You can hear the scores that haven't been adequately scheduled—they are badly crafted, make little or no contribution and in a number of instances are downright detrimental to the film. If the music has no relevance, it sabotages the potential shelf-life of a project and limits its commercial potential.

The most successful projects that I have scored have all, without exception, had this basic premise in common: adequate time to write and work on the score.

PT: *When you get those great set-ups of plenty of time, or being assigned from the start, do you ever feel the compul-*

sion to visit the set and mingle?

TJ: I have been on a number of sets and on various locations, including a shoot onboard a ship in the middle of the Atlantic, but I generally go if I'm required to rehearse the actors to playback. In this particular instance the scene was for a hymn to a burial at sea. But my interest is more in what it looks like on screen—how the scene plays and feels in the context of the film. I hope to visit the set of *The Nottinghill Project* produced by Duncan Kenworthy which Roger Michell is directing from a Richard Curtis script. However, I tend to keep a low profile on set—they have their schedules to keep to, too! Even after all this time, I still find it fascinating how the character of a film can be affected at every stage—the scripting, the shoot, the editing, the special effects, the sound. Each stage is of vital significance to the outcome of the film.

PT: *Going back to Dark City, I remember you saying sci-fi was something you were always a little wary of. So what was it Alex Proyas wanted? This score is almost nasty in its aggression in some places.*

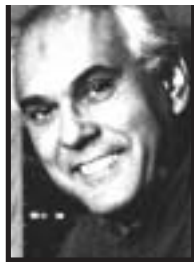
TJ: It's very energetic. It's curious when someone on the other side of the world follows your work. That happened with Alex. He seemed to know more about my scores than I did! He wanted me to go in a particular direction with this film. He knew that I would understand the direction. It wasn't a style I had done before. He couldn't say it was a bit like this or that, he just knew he could ask me to move off along these new lines. Once I saw the images, I could see immediately where he was going with the ideas. He invited my opinions and there was always an exciting exchange of ideas. It's great to feel someone entrusts you with their vision, and allows you to put your perspective on it.

PT: *Were you familiar with The Crow?*

TJ: Yes. I love anything in filmmaking that is innovative, different, and good. For me films and imagination are synonymous. It's the closest thing you get to a dream or the subconscious. I think that is why black and white movies work for me. In the old days you had this silver nitrate chemical in the developing process of the film which gave it an otherworldly, almost dream-like quality. When filmmakers do break down the boundaries and give audiences something awe-inspiring, that's pure entertainment and the work of Alex Proyas has so much of what is fantastic, in the true sense of the word, in early filmmaking. Fantasy becomes reality through the medium of celluloid and he realizes that can only ever exist in the imagination, on film.

PT: *The Crow is an ideal example of all that. Very dark and startling imagery. Shame it's been so long between pictures for Alex.*

TJ: As Alex wrote and directed *Dark City*, it takes time to get a project written, greenlighted and then shot. Also, both he and his producer, Andrew Mason, were intent on doing extraordinary things with the images. CGI has come into its own. What we do with computers now is just extraordinary. I enjoyed scoring *Dark City* enormously. It gave me that opportunity to step out and explore. *Lawn Dogs*, *Desperate Measures* and *The Mighty* also make use of the big, symphonic orchestral sound but each is distinctively different.



People forget that I'm a writer. Whether you write words or music, you go about the world collecting ideas and making notes.

Coming Soon

PT: *What can you tell me about The Mighty?*

TJ: It is scheduled to be released in the latter part of 1998. It's such a good picture, the studio wants to launch it with a big promotional campaign. We finished at the very end of last year. It's the sort of movie which will hit people and take off by word of mouth. In one of those quirks of fate, it's about two city boys whose lives are given imagination, strength and meaning through the myths and legends of Arthur and the Knights of the Round Table, but it's contemporary and set in Cincinnati, in the States. One of the boys is dying and the other is slightly educationally retarded in terms of his reading age. They become friends and form a relationship based on their mutual love of the Arthurian Legend. The film is so powerful I don't know anyone, who having seen it, hasn't found themselves moved to tears and yet it can never be described as sentimental. On the fifth occasion I saw the assembly, I was still moved to tears and I pride myself on being a "tough cookie." At the same time it is joyously uplifting and life-affirming—a truly special film.

PT: *It has a song with Sting, doesn't it?*

TJ: Yes. The song is based on the music I wrote for the film and Sting wrote the lyrics and sings it.

PT: *What else are you involved in right now?*

TJ: I've just been appointed to the Chair of Music for the National Film and Television School and although I don't take up the post officially until January 1999, I'm already very involved. I was a student and the first film composer at the NFTVS, and my work schedules had made me lose touch with them. A contemporary of mine, Steven Bayley, has been appointed Head of the NFTVS and he is working incredibly hard at re-organizing the curriculum and improving the status of the school. I've worked with Steve on various films, with him either as my director or producer (*Richard III*, for instance).

I think our industry is going to need superbly trained people. We have the talent here, we're just not working at it enough. So it's going to be very exciting over the next few years. My ambition is to make the NFTVS the most prestigious place to study and I expect to be involved with the students and the curriculum at every level.

PT: *What is the Trevor Jones sound?*

TJ: Hopefully the definitive sound of the film I'm working on, whether it be rock, jazz, symphonic or whatever. There are certain composers that whatever the genre of the film, the music sounds like the last one. That is because it works commercially for them. So you can have a Joe Bloggs score who has had previous hits and whose music may serve to promote the film with an immediately recognizable sound. I am not in any way averse to this but I am proud that the theme for *The Last of the Mohicans* is so fundamentally different in style to that, say of *Angel Heart* or *Richard III*. The films dictate their musical identity; I try not to impose a preconceived sound on them.

I think that a great part of film scoring is to take what's inherent in the project and give it resonance through the music—the film's musical identity is derived from within. This may take the form of strings played in a specific way or horns voiced in an unusual way. It might be early 20th century avant garde, a symphonic sound, a rock '50s

sound, or a jazz sound. Musically you give the film an identity but one that is derived from the subject matter.

I did a film this year called *Titanic Town* which was set in the '70s. It sounded great with some early John Martyn songs and a score that was played by just one guitar. You write the music that the project needs. The role of a composer for film encompasses the entire spectrum of music-making—making it the best job in the world, for me. There are so many exciting styles in which to work and too little time to try them all. One of the fun things about my career over the years is that I've made a point of not scoring subjects I've scored before. I didn't do sword and sorcery for a while after *Excalibur*.

PT: It's actually been 18 years. Could you go at the same material a third time with that same amount of time between?

TJ: It's not so much the time-period as the amount of

write words or music, you go about the world collecting ideas and making notes. I think of different parameters of music, melodies, rhythms, instrumental colors, etc. and I file them away. I have ideas from way back. If I can produce sufficient original material, I would take on another sword and sorcery picture. What I don't want to do is regurgitate and re-work ideas I've just done. The land should be left fallow after a good harvest. That's why *Merlin* is so exciting for me. It doesn't sound anything like *Excalibur*. When you're moving from one picture to the next you want a track record that reflects your versatility. The progression from *The Last of the Mohicans*, to *In the Name of the Father*, to *Blame It on the Bellboy*... a more dissimilar bunch of pictures you're not likely to find. If anything, I go out of my way to be audacious and do something totally different—it's creatively more challenging.

The Last on MOHICANS

This letter is in response to FSM's interview with Randy Edelman (FSM #76, December 1996) regarding the score to *The Last of the Mohicans* and the relative contributions of composers Trevor Jones and Randy Edelman to the music for this picture.

There seem to be lingering questions and some confusion about several key issues regarding this score. The most commonly asked questions are (1) whether Trevor and Randy collaborated on the score, (2) what the actual musical contributions of each composer to the score were, and (3) what circumstances led to the unusual hiring of two composers to perform simultaneously on the same picture. Having worked closely with Trevor Jones during the scoring of this picture, I would like to answer these questions and, hopefully, to clarify, once and for all, any remaining confusion.

First, Trevor and Randy did not collaborate in any way on the music for this picture. They never met and they did not communicate with each other at all during the brief period when both were engaged, neither was either composer privy to the music the other was preparing. Second, regarding the relative contributions of each composer, the final cue sheet for the picture shows that the number of minutes of music composed by Randy was 28.5 and the number of minutes composed by Trevor was 48.5. The main title theme as well as the end title music and all of the battle scenes were composed solely by Trevor Jones.

Third, the circumstances that led to this unusual situation were the following: Trevor Jones was engaged early on and set up his studio here in Los Angeles to work closely with Michael Mann, the picture's director, on an innovative, electronics-based score. However, as Michael Mann and the studio re-worked the picture, the fundamental nature of the score changed several times in the



process of scoring this picture. Several key changes came nearly at the end of the process when the essential character and complexion of the score were almost totally revamped.

At this point, Trevor and Michael Mann had worked well beyond the original schedule for the score. Because of Michael Mann's preferred method of working and re-working each individual cue, the encroachment of other professional commitments on Trevor's part, and

the rapidly approaching release date of the picture, Michael Mann and the studio decided to bring in a second composer, Randy Edelman, who would be asked to compose some of the remaining, minor cues. This would allow Trevor to finalize the main themes and stanchion cues for the picture while allowing Michael Mann to proceed in accordance with his preferred work method, keeping the picture's schedule on track.

The end result, of course, was a hit picture, a Golden Globe nomination for Best Score and a platinum soundtrack album which clearly sets out the cues composed by Trevor Jones and the cues composed by Randy Edelman. The only truly confusing element was the screen credit accorded the two composers, which lists both names, Trevor's first then a space followed by Randy's name, without any collaborative reference, on the same card. This unusual music credit, a non-collaborative shared card, which was an attempt to clarify a highly uncommon occurrence, has instead served to engender much of the confusion that lingers to this day. Hopefully, this letter will help to end that confusion.

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ideas I've had in the interim. Over the years I kept fiddling with my pencil and would come across a chord progression and think to myself, "That would be wonderful for a sword and sorcery picture; or this is a lovely theme, this would work for a scene with a lake," etc. It's that sort of thing that you amass in your bottom drawer, and soon realize there's a lot of material that can be used.

People tend to forget that I'm a writer. Whether you

Sting said to me the other day, "Isn't it incredibly difficult writing a good song? They really don't just fall off trees." You really have to work on them. You can't tell anyone that though, it spoils the glamour and romance of it all. Some things are inspired and just come to you but more often the adage—it's 95% perspiration and 5% inspiration is more likely the truth. You keep polishing away until it becomes a diamond.

FSM

WE KNOW WHAT YOU DID LAST SUMMER

Follow the busy baton of John Williams, including the premiere of his first song cycle, Seven for Luck



Mr. Williams in England

by James Southall

Film music is such a tiny genre that it is unthinkable for a composer to do five nights in quick succession, but that's exactly what John Williams did with the London Symphony Orchestra in England. At the first three concerts (in Birmingham on June 29 and in London on July 1 and 2), Williams performed to sold-out audiences. First up was the non-film piece "Sound the Bells," composed for the wedding of Japanese Crown Prince Naruhito in 1993. Originally, the piece was written solely for brass and percussion, but Williams orchestrated it fully

for concert performance. It's a great little fanfare, and a good curtain-raiser.

After that, everything was from films. The suite from *Far and Away* is excellent, an orchestral tour-de-force featuring a range of solo parts. *Born on the Fourth of July* is likewise a fantastic score, from which Williams chose to play two tracks: "Cua Viet River" and the main theme. The former is a dissonant, disturbing piece which may have left the *Star Wars* crowd of fans a little restless—but the latter, the theme, is among the composer's finest.

Williams rounded off the first half with a

track from each of the *Star Wars* films (impeccably played by the LSO), and following the intermission, conducted four themes which are not as well known to the general public: *The Witches of Eastwick* (fantastic), *Close Encounters* (the "Excerpts" suite that appears on compilation albums), *The Lost World* (a great theme) and *Sabrina*, which featured an exquisite violin solo from the orchestra's leader, Janice Graham. Rounding of the program was the shortened concert version of "Adventures on Earth" from *E.T.*

After several ovations, the composer returned to do three encores. It wasn't hard to guess that *The Raiders March* would be one, and *Schindler's List* another. But never in a million years would anyone have guessed the other one: *Sleepers*. Of all Williams's scores, it is perhaps the one with the least identifiable theme, and would have been the last thing I would have thought he would play at a concert, particularly as an encore. But, as it happens, the piece ("Hell's Kitchen") was tremendous, and well-received.

Now for Something Completely Different

The remaining two nights were considerably less well-attended (probably because they were billed primarily around non-sound-track work). Williams started with the Celebrate Discovery Fanfare, written for the quintennial anniversary of Columbus's discovery of the Americas. Following was the excellent concert suite from *The Cowboys*, Williams's second collaboration with Mark Rydell, and his three-movement tuba concerto (written in 1985). The concerto was heavy-going for most of the audience, who were probably expecting a more lightweight evening's music. This is particularly true of the concerto's second movement, although the first and third movements are more akin



to the composer's film music, and feature

prominent parts for cor anglais, flute, harp and French horns as well as the tuba, which isn't a particularly lyrical instrument.

The second half began with the Liberty Fanfare, composed for the 100th anniversary of the Statue of Liberty. If there's a prototypical Williams celebratory fanfare, this is it. The suite from *JFK* which followed ("Prologue," "The Motorcade" and "Arlington") was well-received. The theme from the film is one of the composer's most lyrical, and the finale music among his most moving. In contrast was the bouncy, Coplandesque Americana of *The Reivers* which followed. An excellent narration by Shakesperian actor Oliver Ford Davies (available on the *Music for Stage and Screen* CD spoken by Burgess Meredith) overlays probably the finest score Williams wrote before meeting Steven Spielberg. The scheduled program concluded with Williams's 1984 Olympic theme, prefaced as usual by Leo Arnaud's "Buglers Dream." Again, there were three postscripts (which Williams described as a few little encores!): *Raiders of the Lost Ark*, *Schindler's List* and *Star Wars*.

But He'll Be Back...

Concert opportunities like these are few and far between, and readers are encouraged to take advantage of them whenever possible. Who knows when the next time will be when I will be able to see John Williams performing live? As a final postscript, Williams mentioned in his introductory remarks to the first set of concerts that he would start composing for *Star Wars: Episode One* in August—and he reportedly told the orchestra in rehearsal that he was looking forward to seeing them in February 1999 for 8-10 days of recording. FSM

John Williams's Lucky Seven

By James Miller

John Williams's latest score takes its cues not from a film, but from poetry. The result proves that nothing inspires Williams's musical imagination like a great story.

Seven for Luck, a Song Cycle for Soprano and Orchestra, sets to music seven poems by former U.S. Poet Laureate Rita Dove. Williams responds to Dove's poetry as to the textures and rhythms of a film, producing one of his most ravishing concert works yet.

Williams conducted soprano Cynthia Haymon and the Boston Symphony in the world premiere of the complete cycle at Tanglewood on July 25, 1998. Three of the songs were performed earlier at a Boston Pops concert televised on PBS.

The song cycle originated as a musical form in the Romantic era and has attracted composers from Schubert to Barber. Williams's contribution achieves a kind of jazz-inflected Americana impressionism that is beguiling. It has something of the feel of *The Reivers* and at times evokes the sweep of the Smallville music from *Superman*. It is often richly melodic. Although Williams has written songs before, this is his first operatic vocal piece, and Rita Dove is clearly his best lyricist ever. Here's a stanza from the first song in the cycle, simply titled, "Song":

*When I was young the moon spoke
in riddles
and the stars rhymed. I was a new toy
waiting for my owner to pick me up.*

"Somewhere in My Memory" it's not. Dove's poems depict the changing life stages of a woman from childhood to first love, betrayal, and motherhood. Williams musicalizes Dove's sensory imagery and psychological subtext with flexible rhythms, pungent harmonies, and bold gestures. The music is defiant one moment, playful the next, shifting from sorrowful to lustful in a breath. There is a sense of discovery and mischief in the music. Here is a woman with all her senses alive to the world.

Introducing the piece, Dove described working with Williams as "delicious." The music is too, as befits the poetry's abundant food imagery: pecans, ice cream, pickles, tea, milk and honey all come to life. His word painting is extraordinary: fireflies whirl, skirts balloon, chocolate melts, and that's not the half of it. The orchestration is sometimes lush, sometimes intimate, always evocative.

The journey begins in "Song," a nostalgic dream of childhood's innocence and secret

wisdom. "Chocolate" captures a woman's agitated attempt to resist the food of love. She succumbs with a satisfied sigh. "Adolescence" delicately explores the first stirrings of love in a trio for soprano, flute and cello. "Black on a Saturday Night" works itself into a sassy, syncopated dance hall frenzy. A melody of great longing unfolds in "Serenade," an aria of lost love for soprano, harp and orchestra. The propulsive "Expecting" is a feisty tirade on sex, pregnancy and fashion. The cycle reaches a poignant, lyrical conclusion in "Starting Over," as a jaded woman faces the world anew.

Williams treats the voice like a virtuoso instrument, making varied use of soaring high notes, bluesy chest tones, dramatic leaps, legato lines, and half-spoken declamations. Seven for Luck is really a concerto for soprano, the latest in a long line of Williams concerti. To compare it to his recorded concert works, the Song Cycle is sweeter than the Violin Concerto and more expansive than the Bassoon Concerto. Like its predecessors, it is not long, about 30 minutes. Freed of the



obligation of writing lengthy underscores, the composer seems to thrive on brevity.

Cynthia Haymon sang with beauty and conviction, striking an effective balance between musicality and acting. Her tone was pure and warm, and she negotiated difficult register changes without strain. The BSO responded attentively to the score's considerable demands. The concert included Williams's Violin Concerto, given an impassioned performance by 26-year-old violinist Gil Shaham.

Seven for Luck proves a lucky collaboration for John Williams. He finds in Rita Dove a kindred spirit who brings out his best instincts as a musical dramatist. The piece is tentatively planned for recording by Sony Classical, but no time frame has been set.

FSM

SING AMERICA!

Cynthia Haymon on *Seven for Luck*

By James Miller

Two sopranos backed out of singing John Williams's *Seven for Luck* before its eventual premiere, perhaps because the piece was more demanding than expected from a "film composer." Whatever the reason, the happy result was that Cynthia Haymon got the job.

Since her professional debut with the Santa Fe Opera in 1985, Cynthia Haymon has appeared with major opera houses and orchestras around the world, including the Royal Opera, Covent Garden, and the London Symphony, and with such conductors as Seiji Ozawa, Kurt Masur, and Bernard Haitink. She can be heard as Bess on EMI's 1990 Grammy-winning recording of Gershwin's *Porgy and Bess*, and frequently performs new music.

James Miller: How did your involvement with Seven for Luck come about?

Cynthia Haymon: It was a nugget blessing from God. I'd done several premieres with the BSO and [artistic administrator] Tony Fogg recommended me to John. Basically, John accepted me on blind faith.

JM: Were you familiar with Williams's music before you were asked to sing his new piece?

CH: Absolutely! Scores like *E.T.*, *Superman* and *Schindler's List*. Actually, my four-year-old son is Superman. We sing John's *Superman* theme daily, sometimes at three in the morning! I've praised and cursed John because of that! Seriously, when watching a film, certain moments will strike you dramatically, scenically, and then you realize it's the music that makes the moment so special. A very large part of it is the music. Then you see the credits, and it's him.

JM: It must be rewarding to work with a conductor who is also the composer of the piece. How has it been working with John Williams?

CH: First of all, I really like him and respect him as a person. He has a gentle, calm nature. It's interesting, because some of his scores are so aggressive, with this pounding of the lower instruments, but he's so calm and serene. John is a person who still loves music so much. His ego is not bigger than the music, which sometimes happens. When I first arrived at Symphony Hall for the Boston Pops concert, I was scared

and a little shaky during our first rehearsal. I was still getting to know the music. And my first time working with John, I was amazed. The experience reminded me of the exhilaration I felt in college, after dinner, around midnight, when all the serious musicians are still working, trying to perfect that one phrase. John was like that. He worked with me as long as I wanted to work. He's still excited about making music. Often, successful people in the classical music world lose that.

JM: What were your impressions of the music when you first received the score? Was it at all what you expected?

CH: I approach my work with an open mind. I've done lots of contemporary music. I didn't have a preconceived notion of what it would be like. I did expect it to be great, whatever style he had chosen, and that it would be worth a lot of work.

JM: Does Rita Dove's poetry have any special meaning for you?

CH: Rita Dove is fabulous. I've always admired her work. I sang the premiere of one of her pieces before. It's very beautiful poetry. The subtext is powerful and, coupled with the complexity of John's music, it packs a very good punch.

JM: This is Williams's first major vocal piece. What can you say about his setting of words to music and the vocal demands of the piece?

CH: It is not at all an easy score, because of the different characters in the music. I devoted about two months to learning it. He uses the voice with all due respect for how it works, but the voice also functions as an instrument with all the other instruments of the orchestra and with all the other colors. Initially, I felt that a singer with a more jazzy voice would be better for the piece, but then the next moment, it truly requires a classically trained voice. The challenge is not just to sing it note perfect, but to capture the different styles and moods of each song.

JM: Williams gets flak from classical music critics because of his fame as a film composer; but his concert music is actually quite different from his film scores. How would you describe the music for Seven for Luck?



CH: I would say these critics may have lost their creative edge. John is constantly creating, growing, evolving. That's what it's all about. You have to fight in this profession to keep your spir-

it as a musician alive. For true musicians, what drives us is an addiction to the art itself. John didn't have to write his first vocal piece. He could have stayed comfortably where he was accepted. But he's there in the pursuit of great music.

If I had to choose one word to describe the music, I would call it intricate. From his film roots, I think John thinks in colors and characters. He's thinking motive and subtext at the same time he's writing in bees humming. There's an interesting storyline and interesting colors in all his music.

The first movement, "Song," is beautifully lyrical. The second, "Chocolate," is about a woman's addiction to chocolate, which I can really relate to. We see this character as holding a piece of chocolate and debating whether to eat it. And that's in the music, this incredible craving for chocolate. Then there's an incredible moment where the orchestra is playing half-note triplets and the singer is doing all these vocal slides. I love that you are really going to another place with the voice. But then you still have to negotiate all these leaps at the end.

The third song, "Black on a Saturday Night," we saw as a girl looking in her mirror, deciding what color dress to wear. It starts out in a register that is very comfortable for jazz singers, it's really where they live. For opera singers, we tend to be very careful in that register. But it's got to have a bite to it—a sassy, chesty kind of sound. Of course, by the end of the song, you're flying along on sustained A-naturals!

The piece requires a lot of flexibility. It's really challenging, but gratifying. It's a great piece. It has a lush Americana feeling, but not cliché. John interprets it through his own gifts as a composer. It gives every opportunity for the vocalist and instrumentalists to show their stuff. I hope that other singers will pick the songs up and take them to a higher level. FSM

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

Small Soldiers ★★★

JERRY GOLDSMITH

Varèse Sarabande VSD-5963

9 tracks - 31:04

If nothing else, Joe Dante has proven over the years to be one of the most ardent supporters of Jerry Goldsmith's music, hiring him on every one of his films since their first collaboration on *Gremlins* in 1984. Dante hasn't directed a movie since the critically praised 1993 flop *Matinee*, but he was recently allowed out of Hollywood career prison to make *Small Soldiers*, evidently because some smart executive noticed the resemblance between the movie's script (intelligent action figures terrorize a small town) and *Gremlins* (intelligent gremlins terrorize a small town).

Goldsmith seems to have a great time on Dante's pictures, indulging a penchant for comic burlesque and innocent, good-natured fun that he rarely gets to exercise on movies like *Air Force One* and *U.S. Marshals*. *Small Soldiers* continues the trend, and while it doesn't quite approach either the wicked satiric depths of *Gremlins* or the lyrical heights of *Explorers*, it accomplishes its mission.

For the troop of gung ho soldiers led by Major Chip Hazard, Goldsmith mixes a questing, *Rambo*-styled military motif with electronic percussion and a winningly playful treatment of "When Johnny Comes Marching Home." This might seem like an idea that's been done to death, but Goldsmith adds some altering rhythmic accompaniment and a fragment of the military motif played by electric guitar to create one of the most interesting treatments of the original material since Laurie Johnson's *Dr. Strangelove*. The alien "Gorgonite" toys are scored with a wide-eyed and benevolent sci-fi approach (leading to a climax

that plays off the rhythms of Goldsmith's *Total Recall* title music).

One of the best tracks is the penultimate, "Trust Me," which breaks out from the *Rambo*-type material into a buoyant, Britten or Rózsa-styled march—a style of writing Goldsmith hasn't employed since the early 1980s. In this and other moments, the score continues Goldsmith's revisitation of exciting symphonic textures as begun in *Mulan*.

Given the relatively modest showing the movie made at the box office, Varèse's typical reduction of Goldsmith's score from around 90 minutes to 30 seems like a canny business move, but the album actually samples the score's highlights rather well.

—Jeff Bond



Snake Eyes ★★★

RYUICHI SAKAMOTO

Hollywood HR-62155-2

13 tracks - 47:51

Since critics will probably never stop accusing Brian De Palma of ripping off Hitchcock, it's probably still safe to accuse him of constantly hiring composers to rip off Bernard Herrmann. The *poseur* of choice has mostly been Pino Donaggio, who at least has snatches of his own oddball, Morricone-like style to add to the mix.

Working off a temp track heavy in Stravinsky, Ryuichi Sakamoto (whose best work so far seems to be the deeply brooding, monothematic

Wuthering Heights) brings a little bit of Herrmann's trembling, *Psycho*-esque string sound and ingeniously neurotic focus to cues like "The Hunt," which also quotes liberally from Stravinsky's *Firebird* suite. De Palma has a tendency to want to open his movies with a musical elegy (Donaggio's *Carrie* and Patrick Doyle's beautiful *Carlito's Way* are good examples) and Sakamoto fills the bill with the opening and closing "Snake Eyes" theme (echoed somewhat in "You Know Him"). "Blood on the Medals" offers some minimalist woodwind effects, and "The Storm" offers a bombastic perspective on the costly climactic special effects sequence that was cut from the film.

While it's refreshing to hear the sections of the orchestra expressing themselves individually instead of coagulating into the typical symphonic melting pot, Sakamoto's gritty, quasi-classical approach seems at odds with Nicholas Cage's flashy motor-mouth character and too often lays De Palma's Hitchcock ambitions bare. Hollywood's album does at least offer up a (relatively) generous 40 minutes of score.

—Jeff Bond

Ever After ★★★½

GEORGE FENTON

London 289 460 581-2

22 tracks - 60:53

This sweet and emotional music for the Drew Barrymore/Anjelica Huston reworking of the Cinderella story confirms that George Fenton is as capable as anyone right now when it comes to composing a lyrical, uplifting fairy-tale kind of score.

Fenton's work has always flowed in its own distinguished manner, and rarely sounds as if it has been cobbled together from temp-tracks. You're able to hear his "voice" in almost all of his scores. His music from the little-

seen *Dangerous Beauty* earlier this year remains one of the highlights of '98, and *Ever After* makes for a perfect companion piece. At 56 minutes, Fenton's score is romantic and perfectly evokes the kind of thematic response you would associate with a "Cinderella" story. If you're looking for atonality or don't like straightforward, old-fashioned Hollywood lyricism, this isn't for you, since Fenton reprises the picture's main love theme throughout, adding some jaunty playfulness to the material at times.

Recorded with the London Metropolitan Orchestra, *Ever After* offers few surprises, but this isn't the sort of score in which one looks for particularly innovative orchestrations. It's a confident and lovely work that perfectly suits the picture. In addition to Fenton's contributions, one rock track, contributed by Texas and David A. Stewart, has been thrown in as the lone appeal to the teen audience to which the movie's trailers pandered.

—Andy Dursin

Disturbing Behavior ★★★

MARK SNOW

Sonic Images SID 8011

12 tracks - 42:38

One of the problems modern moviemakers have in remaking the great paranoia thrillers of the '70s is that modern audiences not only know all the plot twists ahead of time, but they no longer have any patience for the methodical establishment of mood and character that is essential for such an exercise to be effective. *The Stepford Wives*, which is *Disturbing Behavior*'s cinematic antecedent, spent almost half its lengthy running time establishing its characters and the oddly off-center normalcy of the Stepford community before anything truly outlandish occurred. *Disturbing Behavior*

hasn't any time for such niceties, and *X-Files* director David Nutter drenches the screen in such a riot of day-glo MTV colors that there's little if any "normalcy" to be disrupted. The result is sort of a bizarre cross between *The X-Files* and *The Real World*.

One of the few elements of the movie to come off successfully is Mark Snow's score, which plays like a better *X-Files* outing than the one he wrote for the *X-Files* movie. While the same foreboding atmosphere is there, it's executed on a smaller scale, without the moaning, melodramatic stingers Snow wrote for the Smoking Man scenes in the *X-Files* film. The title theme takes an approach not dissimilar to John Carpenter's minimalistic keyboard theme to the original *Halloween*, and Snow effectively characterizes "Chug's Libido" with rapid-fire, agitated electronic "brass." The rest of the score features various sustained buzzing noises, staccato piano, a clattering, echoed percussion effect similar to one Alan Silvestri employed frequently in *The*

Snow is one of the few contemporary film composers whose music Leonard Rosenman *doesn't* blow off. —Jeff Bond

The Negotiator ★★½

GRAEME REVELL
Restless 01877 72972-2
15 tracks - 41:30

As a film, *The Negotiator* has a clever hook. The makers took a standard-issue potboiler and turned it into an acting showcase by casting Samuel L. Jackson and Kevin Spacey in the leading roles. Quality of the film aside, it had a reason for being. It had a catch—an angle. What, then, does that provide for Graeme Revell's score? Obviously he couldn't hang his music on the casting decisions. But, the story of the film doesn't suggest any specific musical attributes. There's no exotic setting. Neither of the two hostage negotiators break down and admit their long-standing passion for the bassoon. This is one of the hardest kinds of film to score, because there's nothing inherently musical about it. But still, it needs a score. The

overall approach—at least not directly. So, rather than working in an angle, Revell scores the picture with a standard minor-mode hymn/sound-design/sequenced-percussion style. While this might fit the drama in the film, it's the musical equivalent of a highlighter marker. It can always be counted on to draw our attention to the events on the screen, but on its own, it's an undirected sheen.

Certainly, Revell has a knack for minor harmonies; he gets more mileage out of his chorale passages than one would think possible. And some of his sound design work—which resembles, at times, rhythmically controlled explosions—is interestingly presaging. However, too often Revell falls into the rut of just layering a techno beat behind invented hymns and leaving it at that. Given the anxious-for-anxiety's-sake direction of the score, and the noticeable inspiration from scores such as *Titanic*, *The Untouchables*, *Crimson Tide*, and *Alien*?, *The Negotiator* comes off as a slick, but exhausting and unrewarding listen.

—Doug Adams

North by North/ Journey Into Fear ★★½

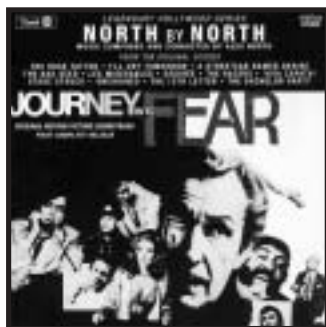
ALEX NORTH
Citadel STC 77114
29 tracks - 73:47

Alex North is always a pleasure to listen to because, through all of his diversity, he manages to maintain a firmly cast identity. Citadel's *North by North/Journey Into Fear* disc nicely encapsulates both North's traditional and modernistic sides. The first 12 tracks of the disc contain the digitally transferred *North by North* album from 1959, featuring North himself conducting the Hollywood Studio Orchestra (previously released on CD by Bay Cities). The rest of the disc holds North's score from the 1957 mystery thriller *Journey Into Fear*. This score, performed by the Graunke Symphony Orchestra, was first released by Varèse Sarabande in 1981, but Citadel has added six tracks to this new version, bringing the

total to 16.

The *North by North* portion of the disc opens with the hauntingly lovely main theme from *Unchained*—that of The Righteous Brothers/*Ghost* fame. "Josefa" from *Viva Zapata!* also stands out as an impressive blend of habanera-based ethnicity and Neo-Romanticism. This arrangement is quite different from the *Viva Zapata!* film cue entitled "Josefa," and while the fleshed-out development is quite nice, the missing mandolins in the opening distract from the overall color. Other *North* classics included are the jazzy *A Streetcar Named Desire* track entitled "Blanche," the love theme from the 1952 version of *Les Misérables*, the gentle glock and harp figures of *The Rose Tattoo*, and several others. Although North's writing is uniformly fine, the lengthy *North by North* album tends to sound like too much of a good thing. However, it's the uniformly sloppy performances that most mar this first half of the disc. The Hollywood Studio Orchestra is all over the map in terms of accuracy and intonation, and when they do play together, the ensemble's phrasing is often wooden and awkward, even under the baton of Mr. North.

The *Journey Into Fear* score doesn't fare much better in terms of performance quality, but the muscular, frenetic nature of the score renders this fact less annoying. This work is one of North's most modernistic. With the exception of a few tracks, the score is uniformly atonal. Its "Main Title" begins with a series of overlapping brass shrieks, high string trills, and violently giddy statements from the snare drum and piano. Tracks like "The Weapon" and "Beneath the Surface" take on a mechanical tinge with sputtering streams of 16th notes in the strings. The score also makes great usage of solo low woodwinds and some militaristic drumming. North is in equally good form where the score calls for more traditionally melodic writing: "Love Theme: Painful Memory" features a beautiful, melancholy solo violin. The score



Abyss, and some wailing faux-rock electric guitar for the kiddies. "Dickie's Induction/Who's Your Daddy" features some Goldsmithian "string" undercurrents, while out-of-tune bells figure early on in the rhythmic "Evil Chairs."

If there's an annoying aspect, it's in what could be called an "electronic tutti" that crashes in on every fright shot and sounds too much like the synth crashes that used to introduce every promo for *A Current Affair*; otherwise, this should prove to be another bonus for fans of Snow's *X-Files* scores. By the way, Mark

genius of composers like Herrmann and Goldsmith is that they could/can constantly take middle-concept films like this and retro-fit them with a musical profile. In recent years, composers like James Newton Howard and Michael Kamen have carved out specific and clever approaches to standard films like *The Fugitive* and *Lethal Weapon*—the filmic forerunners to *The Negotiator*.

Graeme Revell has succeeded well in high-concept pictures like *The Crow*, which suggested the elegiac, postmodern tone that he picked up on. But, *The Negotiator* doesn't specifically suggest any

rounds out with more abrasive material in "End Title (It's Over)," with an appropriate sense of finality and a slowed tempo.

Overall, the disc is a mixed bag. There's some wonderful composing present and some genuinely fine liner notes by Tony Thomas and Alain Silver, with a paragraph from North, himself, on the *Journey* score. But the terrible performances, and some production flaws (track 14 is indexed incorrectly on the copy we received, and the rescued *Journey* tracks have multiple sound flaws) prevent this disc from being what it should be. Still, die-hard fans of North should be glad to have it available. —Doug Adams

Scream and Scream 2 ★★½
MARCO BELTRAMI
Varèse Sarabande VSD-5959
15 tracks - 29:58

Apparently the original *Scream* reinvented the horror movie while we weren't looking, putting a media-savvy, Generation X spin on what had been a culturally naive genre. Unfortunately, if *Scream 2* is any indication, the cumulative result of *auteur* Kevin Williamson's impact on moviedom has been to turn the typical nail-biting horror movie into what is essentially an episode of *Friends* with a few murders thrown in.

By the time of *Scream Sequel One* (gangway for the next one), even Marco Beltrami's buzzing, frenetic musical score has taken on a hysterical, overly melodramatic tone in order to hype events which are as formulaic and predictable as the cheap slasher pictures the original *Scream* lampooned. Beltrami achieves his effects acoustically for the most part, and he has a knack for driving rhythms which bring a scary inevitability to most of the chase-and-slash cues. In the first film's "Cruel World" and "NC-17" the composer creates an effective voice for teenaged angst with a wordless, solo female vocal, while "Trouble in Woodsboro" sums up the atmos-

The Other Elliot

Othello ★★★★★

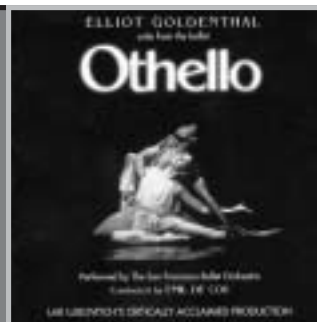
ELLIOT GOLDENTHAL
Varèse Sarabande VSD-5942
13 tracks - 71:13

Varèse's *Othello* disc represents the third concert work of Elliot Goldenthal

to be released on CD. The first two, *Fire Water Paper: A Vietnam Oratorio* and *Juan Darien* bore little resemblance to his film scores, though they were obviously the work of the same composer. *Othello*, which Goldenthal composed for Lar Lubovitch's production with the San Francisco ballet, is far more reminiscent of Goldenthal's film works. Surprisingly, it most resembles Goldenthal's more "traditional" film scores—if such a word can be applied to him.

The ballet begins with an ominous/passive solo for glass harmonica in "Sarabande," sparsely accompanied by strings and woodwinds. The remainder of the first act is characterized by dance-like structures: the hybrid of brass fanfares and boldly darting rhythms in "Entrada," the gangly high wind trills, hiccuping piano pattern, col legno strings and chattering muted brass of "Carnival Dance," the fluid, waltz-like harp runs in "Cassio," and the tenuously dissolving shades of the "Formal Court Dance." Goldenthal's dance material is some of his best writing in the suite—the thick counterpoint and adventurous harmonies never cause the work to pull out of a tight focus.

Goldenthal eases off the rhythmic material for the quasi-love duet in "Othello and Desdemona." Slightly redolent of the "Cooperstown Aria" from *Cobb*, there are some lovely harmonic gestures to be found here, but the arched phrases of the movement tend to feel overwrought at times. The first act concludes with "Zigzag Dance"—a buoyant



series of bright wind solos over pizzicato strings—then the brooding "Iago and Emilia"

The second act emerges out of this darkness with "Storm and Ships' Arrival." The "Storm" section is contrapuntally heavier, but it keeps the rhythmic and coloristic kick of the first act alive. By the "Arrival" section, however,

Goldenthal runs a bit out of gas. Granted, the transition to a more linear style is warranted, but the sudden shift to such stolid writing leaves the listener a bit flat. The following "Tarantella" picks things up again, albeit in the more brutal demeanor of "Storm." Here, once again, Goldenthal is at his coloristic best, using different sections to imply opposing meters, sliding trombones, and some growling saxophone/French horn combinations where the players seem to be performing double stops (singing into the instruments while playing them).

Act three begins less interestingly than the other two, though some of the string clusters, tonal gongs, and hissing winds sounds of "Lies and Variations" are effective. The writing is never weak, but it lacks the didacticism of the opening dances. "Desdemona's Prayer" juxtaposes the glass harmonica material with some interesting violin solos—one of which seems to employ freely pitched figures. "Adagietto and Coda Agitato" begins with variations on the theme from "Othello and Desdemona" before moving into a wild reading of the "Tarantella" material. The ballet ends on the same glass harmonica chord it began on, nicely rounding the suite. Unfortunately, some of the middle material doesn't quite live up to the exciting bookends. But that's meant as a criticism only in terms of relativity. The disc features crisp sound, and brief but interesting notes from Goldenthal. —Doug Adams

phere of the movie with synthesized choir, electric guitar, bells and percussion effects. The syncopated chase music of "Chasing Sidney" places its staccato rhythms against heavy, menacing brass chords.

Next to this fairly eloquent material the *Scream 2* score seems unnecessarily shrill, but given what Beltrami had to work with the results are forgivable—after all, this is a movie where the killer is obvious from about reel two and at least three apparent "victims" turn out to have been "just slightly" shot or stabbed at the end of the film.

Fans have already nailed this Varèse release for its brevity

(there's around 12 minutes of music from *Scream* and 16 or 17 minutes from *Scream 2*), but it's amazing any score cues from these MTV-friendly movies were released. This is also your chance to hear Beltrami's attempt to recreate the Hans Zimmer *Broken Arrow* guitar vibe before his material was replaced with the original Zimmer tracks (in "Love Turns Sour," "Deputy for a Friend" and "Dewpoint and Stabbed"). Beltrami added a whistled figure which takes the music deeper into Ennio Morricone territory than Zimmer's theme did. Before you shed too many tears for the discarded *Scream 2* cues, remember

that Beltrami was next hired to stitch together his *Scream* and *Scream 2* cues to replace bucketloads of John Ottman's score to *Halloween H20*... —Jeff Bond

A Respectable Trade ★★★★★½
JULIAN NOTT
BBC 3984-23247-2 (England)
36 tracks - 55:02

The BBC are renowned for their high-quality telefeatures and dramatic series, and many high-profile composers cut their musical teeth on these comparatively small-scale projects. One of Rachel Portman's first assignments was for the mini-series *Oranges Are Not the Only Fruit*; Debbie Wiseman wrote for

sitcoms before getting her big break with *Tom & Viv*; and Harry Gregson-Williams, Barrington Pheloung and Richard Hartley were working on British TV movies as recently as 1996. The latest addition to this list of composers is Julian Nott.

Nott is best-known for his bouncy brass band theme for the cult *Wallace and Gromit* animated shorts, so the beautiful, emotional music in *A Respectable Trade* may come as a surprise. The series, based on Philippa Gregory's acclaimed novel, tells the story of Mehuru, an African nobleman stolen from his home and sold into slavery in 18th century England, who falls in love with his new owner Josiah Cole's wife, Frances.

Eschewing hackneyed ethnic rhythms that might typically portray the racial elements of the story, Nott has chosen to compose to the film's English setting, with a lush, modern, classical style. However, Nott's could not afford to overload the traumatic scenes of slaves being chained together in bowels of ships and women being raped with over-the-top music which might trivialize and sanitize the horrors of the story. He scores those scenes with admirable restraint, relying on solemn violins, rumbling timpani and the occasional tolling bell to depict the drama and tragedy of the events unfolding; the resulting cues ("Gag Muzzle," "The Slave Ship" and "Two Sides of the World") are all the more effective because of it.

The more passionate element of the story, the forbidden love between Frances and Mehuru, is captured by two gorgeous, recurring themes. The first, "Frances' Theme," is delicate and attractive, yet slightly melancholy, and features a lovely oboe solo. This theme perfectly depicts the conflict of her character: the stoic and downbeat oboe solo represents her husband's domination over her; and the heartbreaking beauty of the strings portrays her desire for the mysterious, exotic stranger. The score's full-blown romantic theme, first presented

in "Love Fulfilled" and prominent in several other tracks, begins with an idyllic, pastoral melody, but builds to a stunning full-orchestral climax.

These two themes tend to dominate the score and many of the middle-album cues where they are not present are scored simply with slow, solemn strings and subtle woodwinds. To his credit, Nott tries to break the monotony by experimenting with occasional dips into English Baroque which well convey the comedic aspects of the story, most notably in the stately "Lord and Lady Scott Visit," the pompous march for "Mr. Kedge," and especially "Marriage," with an effective harpsichord solo. There are two powerful percussion-led action cues in "Get Muhuru" and "Mehuru and Bates Fight," the latter of which is slightly reminiscent of some of John Barry's Bond movie work. As the story is set in and around the seafaring port of Bristol, some of the cues evoke images of the ocean, most notably the dramatic "The Rose Sails," which rises and falls with every eddy, and the majestic "The Merchant Venturers Triumph."

Nott's style of orchestral grandeur and huge, sweeping themes for *A Respectable Trade* is sure to bring him more fans and accolades. —Jonathan Broxton

John Barry's Hits and Misses

★★★½

Play It Again PLAY 007 (England)

Disc One: 25 tracks - 55:13

Disc Two: 25 tracks - 65:09

Hits and Misses, the latest John Barry studio years, demonstrates the depth of the Barry following. There have been several offerings of compositions before and after his John Barry Seven and Adam Faith period, but the 2CD set *Hits and Misses* documents 50 examples of Barry's work as an arranger and conductor, fundamentally of other people's works. There are some actual Barry compositions on the CD, including the familiar "Goldfinger," dynamically conducted by Barry and sung by the



irreplaceable Shirley Bassey. But mainly, you'll hear the bread-and-butter of any studio A&R department in the 1950s and '60s. The list travels from meaningless who-cares pop ditties to renditions of Henry Mancini's "Days of Wine and Roses" and Nino Rota's "Rocco's Theme." The guitar work of Vic Flick, Barry's guitarist, is heard throughout. Vocalists you have never heard of are abundant.

Far more important to the Barry aficionado are the skillful arrangements themselves, many of which provides clues and cues from Barry's best work in later years. For example, "Little Yellow Rose" features muted French horns and violins typical of later Bond treatments, especially *From Russia with Love*. "Someone Nice Like You" pairs xylophone and flute just as is done later in *Born Free*. The same jazzy flourish that ends "Big Time" resurfaces in *The Knack*. Two Barry pop compositions offer thematic material that recurs in later film work: "Hit and Miss" sounds like one of the *Zulu* dances, perhaps "Monkey Feathers." and "Cutty Sark" is a pearl that could have substituted for any number of Barry's film/TV themes of the 1960s.

The reason to listen to this album, then, is not to hear the tunes in the Christmas carol "Away in a Manger," or the traditional "Down by the Riverside," but rather how Barry treats

them. Most of these sessions yielded misses, not hits anyway, and many of the songs were recorded in just one or two takes with primitive miking and tracking protocols. Considering the original source, Play It Again, the Barryphile label, has offered a skillful remastering of good Barry arrangement style, especially compared to the three-volume *EMI Years*, a tedious and painful listen.

Hits and Misses is a good 2CD set for the historically driven Barry fan seeking documentation and completeness. Indeed, the arrangements on some of the pieces, such as "The James Bond Theme," "Unchained Melody," and "Goldfinger" call for pressing the repeat button. —Edwin Black

Sophia Loren in Rome ★★★

JOHN BARRY (1964)

Pendulum PEG023

12 tracks - 34:41

Pendulum Entertainment Group resurrects this early John Barry work from the Columbia Records catalog, the pleasing score to a television documentary featuring Sophia Loren touring her native Rome and surrounding Italian countryside. The music bears little resemblance to Barry's current film scoring, but is more recognizably his style when compared to the earlier *Elizabeth Taylor in London* (available on the Play It Again label), making full use of Barry's talents as a jazz and pop arranger, and his then-blossoming melodic gift.

Barry has always excelled at "travelogue" music, at least back when movies were allowed to have instrumental cues, rather than overly familiar songs, set the stage for an experience in an exotic land (see *The Dove*, parts of *Walkabout*, and even some of the tropical passages from the Bond films, as in *Thunderball*). *Sophia Loren in Rome* is chock-full of such cues—imagine 007 getting off the plane, taking a cab, and checking into his hotel, and having this *not* become a world-crisis adventure... just a vacation! (Maybe he'll go shopping later.) It even features

Sophia Loren performing on "Secrets of Rome."

Fans of Barry's '60s scores should find the gentle Mediterranean snapshots of *Sophia Loren in Rome* a welcome purchase. The CD is in good stereo sound, and features the original album liner notes plus new ones by Barry-fans Geoff Leonard, Pete Walker and Terry Walstrom. —Lukas Kendall

The Oliver Stone Connection

★★★½

Hip-O HIPD2-40114

Disc One: 17 tracks - 52:10

Disc Two: 19 tracks - 63:51

This 2CD set, showcasing some of the more prominent music from Oliver Stone's films, is less of an album and more a mixed-media, docu-entertainment collage. It's like Stone's

films, get it? Actually, if people don't get it, they're going to find these discs incredibly frustrating. Contained on them are various songs, source music, and score selections from Stone's films, intercut with Stone and his music supervisor Budd Carr discussing their work. It's not exactly something you're going to put in the disc-changer after a tough day at the office, but an audio documentary, it's pretty interesting.

The first disc contains songs and source music, such as Yolcamba Ita's "El Salvador Ta Venciendo," Juice Newton's "Queen of Hearts," Don McLean's "American Pie," and a couple of tunes from The Doors. Disc two begins with a few remaining songs (Penguin Cafe Orchestra's "Telephone &

Rubber Band," Nine Inch Nails' "Burn"), then moves into score cuts from Peter Gabriel, Kitaro, Stewart Copeland, Georges Delerue, John Williams and Ennio Morricone.

Of course, those familiar with these scores will only find their appetites whetted for the full releases, but it's awfully interesting to hear Stone dish out stories about the composers. Delerue was "noble and simple," Williams "is a dream to work with," and "a courteous... gentleman," and Ennio Morricone is "acerbic and angry," with "a great understanding and a great dignity." We also get to how Stone and Williams dealt with the *JFK* score (it was written while the film was being shot, as Williams was already signed to score *Hook* at the same time), and how Morricone and

Stone clashed on *U-Turn*, with Stone insisting the Maestro go back to rewrite certain cues. At times the reminiscences are more gossipy than informative, but where else are you going to get to hear these things? Recommended, but again, as a documentary, not as an album. —Doug Adams

Hope Floats ★★½

DAVE GRUSIN

RCA Victor 09026-63255

11 tracks - 30:50

Hope Floats was so presumptuously positioned as the "chick flick" alternative to the usual summer blockbuster fare that its failure to make much noise at the box office is almost as satisfying as the ultra-ballyhooed *Armageddon*'s inability to muster more than *Godzilla* did in its opening five days at the box office. The idea that there are certain sure-fire formulas that will put male or female butts in movie theater seats once again appears to be failing Hollywood, as summer '98 hasn't provided a single break-out hit worth talking about.

The black-and-white cover art of the *Hope Floats* CD, with its endless rural horizon and doom-laden sky full of dove-like birds, looks like something that would have been better applied to a serial killer movie or a supernatural horror tale about the coming Tribulations than the lightweight story of Sandra Bullock returning to her small town home after a humiliating big city break-up. Although there's at least two tongue-in-cheek ragtime cues ("Snappy Snaps"—do you see a wacky photo montage developing here?—and "Employment Opportunities"—cue madcap interviewing scenarios), veteran composer Dave Grusin's score mostly balances the relaxed jazz fusion style that has made him famous on jazz radio stations across the nation with delicate guitar passages that suggest the movie's rural setting.

No score for a film about relationships and feelings would be complete without the appearance

(continued on page 44)

A DEUTSCHLAND DUO

Cascadeur ★★

PHILLIP F. KÖLMEL

Gizeh 743 21 60 60 32 (Germany) • 24 tracks - 67:00

Phillip F. Kölmel's score to *Cascadeur* sounds like a European's version of an American action score. And judging from Matthias Keller's liner notes, that's exactly what it's supposed to be. On one hand you have to admire Kölmel for trying to assemble the most glossy approximation of an action score his budget would allow. On the other hand, the elements he chose are pretty cringe-inducing. While not for want of enthusiasm, Kölmel's score plays like a detached series of clichéd action-cum-heroic brass punches, string lines, and wind flourishes. The score's only through-line is a nasty series of repetitive synth percussion sequences, none of which seems to consist of more than eight bars before it repeats. The composer knows his way around these Eric Serra-type synth grooves, but in tracks like "We'll Get 'Em, Vince!" (who translated these titles?), it's broken down into something distressingly elemental: here, a two-bar synth lick under two minutes of brass and string unisons. It never crosses the line from concept to music. Seldom do these collections of unformed ideas even spin out into one another. They either run out of juice and end, or are squeezed out of place by another idea.

Although the liner notes boast that "It is self-evident that the expenditure—recording with full symphony orchestra in Prague, final mixing in Los Angeles—was in no way excessive," it would have been more satisfying had the composer chosen a handful of instruments and developed his material

rather than trying to over-dress threadbare components. He's got decent ideas, but none lasts the length of a track. —Doug Adams

Jenseits der Stille (Beyond Silence) ★★

NIKI REISER

Virgin 72438 42694-2 (Germany) • 24 tracks - 38:35

For this German film about a young daughter of deaf parents whose life is changed by the gift of a clarinet, composer Niki Reiser has produced a score appropriately centered around solo clarinet lines, with accompaniment varying from piano and strings to guitar—it's melancholy, well-orchestrated and lovely. As the girl Lara explores the world of music the clarinet becomes a more and more important voice in the score, in effect providing the young woman with a musical interpretation of her reactions to the environment outside her parent's house, growing in strength until she finds the will to break away from her family. The clarinet solos are balanced against pieces like "Radtour," a bouncy cue for woodwinds, tambourine and strings with a traditional Hebrew sound. Morose cello solos over guitar and energetic piano progressions dominate; Reiser ekes out some of the same territory as Ennio Morricone with his classically styled, sympathetic strings riding beneath plaintive woodwind solos.

This would make an interesting companion piece to John Williams's *Schindler's List*, and the recording is actually a little better. Source cues include a European-sounding jazz club piece ("Roter Salon"), the millionth appearance by Gloria Gaynor's "you go girl" anthem "I Will Survive," and a sedate take on the '60s tune "You Were on My Mind." —Jeff Bond

THE RYKODISC RESURRECTION

It's not often that an entire record catalog from the past comes hurtling back out again. In fact, Rykodisc, in their partnership with Metro-Goldwyn-Mayer to resurrect soundtracks from United Artists films, is eclipsing Fox/Varèse Sarabande and Turner/Rhino in the sheer number of complete albums resurrected on CD—from James Bond soundtracks to movie musicals to treasured orchestral scores by Elmer Bernstein, John Barry, Michel Legrand and others.

Here at *Film Score Monthly* we have provided liner notes and consultation for the vast majority of the albums—a terrific honor to say the least. The only problem has come when it is time to review the CDs, since in most cases we have already assigned our writer most acquainted with the album to write the notes. Well, what to do?

For one thing, nobody who has worked on an album is allowed to write a review of it, and we are being up-front in detailing our connection to the series. But beyond that, color us conflict meets interest! However, think of this: we big enough soundtrack geeks that we write a magazine on the subject. Rykodisc and MGM have asked for liner notes and our opinions for over a year, so of course their albums are going to appeal to collectors—they're listening to us all the time! Under product manager Ian Gilchrist they have already ended the one thing that had fans up in arms—adding dialogue (separately indexed)—and are now adding extra music where possible, which leaves only the fold-out booklet/posters as the object of griping.

Speaking of which... if we can get classic soundtracks like *Last Tango in Paris*, *The Knack* and *Equus* on CD, and the worst we have to put up with is fold-out booklets which are hard to read—somehow we're still way ahead of the game. With only a few exceptions, the Ryko/MGM discs feature excellent sound quality, which is far more important—and the booklets do contain photographs and artwork from each film, with vivid color schemes and attractive designs.

All of the below should be in record stores everywhere, but if you can't find them, try the soundtrack specialty shops, or Rykodisc Mailorder: 1-888-2-EARFUL (1-888-232-7385), or online at <http://www.rykodisc.com>.

—Lukas Kendall

The Living Daylights ★★★★★^{1/2}

JOHN BARRY (1987)

RCD 10725 • 21 tracks - 65:17

John Barry's last James Bond score is finally available to the masses. For years, the original CD has been a prized collector's item, fetching ludicrously high prices. But those of us who didn't splash out a couple of hundred dollars on the original can now show mirth and merriment in the direction of those who did, because Rykodisc has released this expanded, 65-minute CD, containing nearly half an hour of previously unreleased music... including such "afterthoughts" as the movie's Gibraltar pre-title sequence, complete with "gunbarrel" opening.

The Living Daylights marked the eleventh occasion on which Barry had fully scored a Bond film, and it's markedly different in its addition of electronic rhythm tracks underlying many of the action cues—it's something that Barry had never done before, and has never done since, but it sounds fantastic. It's similar to what David Arnold did with his techno tracks in *Tomorrow Never Dies* but is far more cleverly integrated.

The Living Daylights also features a high proportion of action music, probably more than any other Bond score since *On Her Majesty's Secret Service*. Some of it is amazingly good, by far the best pure action music that Barry has written since his heyday in the late '60s: for example, "Necros Attacks," "Ice Chase" (with a great performance of the Bond theme), "Koskov Attacks," "Hercules Takes Off" and, even more so, "Inflight Fight" and "Airbase Jailbreak." People who aren't usually fans of Barry's Bond scores because they don't find enough action music in them will not be able to lodge that complaint here. Barry's only really written two action scores since *The Living Daylights* (*The Specialist* and *Mercury Rising*) but he took a far more mature approach to them and, while they are both good mood-setters and contain great suspense music, for sheer excitement they barely register.

Also topping previous Bond films, there are no less than three songs in *The Living Daylights*. The title track is actually quite good, although the way it is sung (by a-ha) leaves a lot to be desired. Better are the two songs by the Pretenders: the great "Where Has Everybody Gone," which is in the style of the early Bond songs and forms the basis of much of the instrumental action music; and the end credits love song, "If There Was a Man," which forms the crux of the romantic

material. It is heard in purely orchestral form in "Kara Meets Bond," "Approaching Kara" and the "Alternate End Titles," and with electronic-percussion accompaniment in "Into Vienna."

At one stage in the film, 007 (Timothy Dalton, in his first Bond film) ends up in the Afghan desert, and this provides Barry with a great opportunity to do some pseudo-Lawrence of Arabia in "Mujahadin and Opium" and "Afghanistan Plan," which even contain a preview of the "Pawnee Attack" percussion from *Dances with Wolves*.

Rykodisc decided to repeat the original album running order at the start of the CD, and place the extra music after this. This decision was contractual, and not artistic, which is too bad—it sounds rather disjointed as it stands. However, it's easy enough to program into the chronological film order, which is listed inside the liner notes, by Geoff Leonard and Pete Walker.

It's almost certain that Barry will never again apply his talents to a James Bond film, and *The Living Daylights* is a suitable swansong. The score is probably the biggest audience-pleaser in the series since the '60s. Complete with multimedia tracks and colorful packaging, the CD is one of the classiest reissues of the year. Barry fans will adore it, and even those usually not fussed with the composer will surely find something to like. It will shake and stir you in equal measure.

—James Southall

The Knack (...And How to Get It) ★★★★★

JOHN BARRY (1965)

RCD 10718 • 15 tracks - 34:34

Before he started scoring films, John Barry was best known for his "string-beat" arrangements of pop songs and instrumentals, as well as his own compositions for his group, The John Barry Seven. By the time he moved to the U.S. in the early '70s, Barry had all but abandoned this approach, but Richard Lester's *The Knack* (composed the same year as *The Ipcress File*, *King Rat*, *Thunderball* and *Four in the Morning*) gave him his best opportunity to write a full-length score almost entirely in his pop style—yet in a much more contiguous fashion than his first score, 1959's *Beat Girl*.

The Knack could easily be described as the soundtrack to the '60s, for it is so steeped in that decade's pop idiom. The main theme is among the most popular in the composer's canon (and received a rapturous reception at Barry's recent London concert). Starting with

a repeated phrase for strings and percussion, it's a great, catchy tune, with a wordless female choir, large string section, electronic organ and jazz ensemble—an eclectic mix that works surprisingly well. The rest of the score is in a similar vein; the main theme goes through several different variations, including a surprisingly effective vocal one (sung by Johnny de Little), and a great version for solo xylophone, of all things, with pizzicato string backing (in “Doors and Bikes and Things”).

There's a great secondary theme for solo organ in “Blues and Out,” but unfortunately it is not revisited. In fact, the most prominent feature of the score is the plethora of organ solos by Alan Haven, a popular London club musician of the early '60s. The score was designed specifically with him in mind, and

then would record the soundtrack album before actually “scoring” the finished footage. This way he and Forbes could decide what they liked, and United Artists could have an LP available well in advance of the film.

The Whisperers is about an elderly woman (Edith Evans in a classic performance) who is extraordinarily sad and destitute, and who spends her last days searching for heat in public buildings. It is no surprise that Barry's score is among his most somber. The main theme is played as mournfully as is possible on a harpsichord. This is woven though the rest of the score, but several times is repeated verbatim (which, in a 30-minute album, makes things very repetitive).

The score does go through some extreme emotions: the trumpet solo in “Sticks and

movie soundtracks.

Like most people under 30, I had no idea what this movie was about until I recently rented it. Steve McQueen plays a solitary millionaire who orchestrates bank heists out of sheer boredom. Faye Dunaway is the stunning insurance investigator who quickly hones in on Crown (McQueen) as her man... in more ways than one! The two begin a relationship, with their cat-and-mouse antics extending from work to play and beyond. On top of this, the film is the ultimate in split-screen mania, as parodied in movies like *Austin Powers*: during many crucial sequences, the screen fragments into upwards of a dozen separate images, a kaleidoscope of visual information.

Legrand's music is integral to the experience of the movie. His Oscar-winning song,



leaves a lot of room for improvisation.

For once, the inclusion of dialogue is not disappointing; the lines are funny, and fit in well with the music. Geoff Leonard and Pete Walker's liner notes, as always, are highly informative. Sound quality is terrific; there is little or no tape hiss, and everything is in crystal-clear stereo. Those who enjoy John Barry's early work are sure to lap up *The Knack*, but those only familiar with his recent epic romances are advised to proceed with caution: there are few pieces of film music more date-stamped than this, but at the end of the day that's why it's so groovy, baby!

—James Southall

The Whisperers ★★½

JOHN BARRY (1966)

RCD 10720 • 14 tracks - 32:08

One of John Barry's most successful professional partnerships has been with director Bryan Forbes, for whom he scored *The L-Shaped Room*, *Seance on a Wet Afternoon*, *King Rat*, *The Wrong Box*, *The Whisperers* and *Deadfall* during the 1960s. By the time of *The Whisperers*, their relationship was so strong that Barry was the first non-actor on board. This time, he and Forbes decided to do something new: Barry would compose his themes for the film based on reading the script and viewing the filming, and

Stones" is heartbreaking, and the urgent percussion of "The Three Attackers" and "The Razor Attack" are effective at conveying Evans's sheer desperation. Perhaps the most effective moment occurs at the very end, with a soul-destroying trumpet solo.

Ryko's four tracks of added dialogue cut the atmosphere of the score like a knife. Fortunately, these are easy enough to program out. On the other hand, Ryko's remastering is superb; the sound wouldn't be any better had the music been recorded yesterday. All things considered, *The Whisperers* is a very effective albeit low-key score, spoiled somewhat by the inclusion of dialogue. As with *The Knack*, although some of the basic structures are the same, it is unlike anything John Barry writes these days.

—James Southall

The Thomas Crown Affair ★★★★★

MICHEL LEGRAND (1968)

RCD 10719 • 18 tracks - 41:16

If you were ever wondering what in the world the producers of *Never Say Never Again* were thinking in 1983 when they hired Michel Legrand to score a Bond film, listen to *The Thomas Crown Affair*. Legrand's first Hollywood film score is a sultry, sexy, lyrical combination of jazz and orchestra which also exemplifies that curious genre of '60s instrumental music which exists today only as

with lyrics by Alan and Marilyn Bergman, "The Windmills of Your Mind," is performed in a perfectly hushed tone by Noel Harrison, a hypnotic melody. The score is mainly based around a secondary song, however: "His Eyes, Her Eyes," used for the relationship between McQueen and Dunaway, and sung by Legrand himself in only slightly accented English. (Legrand also scats on "Cash and Carry.") "His Eyes, Her Eyes" returns in a number of guises, sometimes gaudy, sometimes sultry and seductive, as in the "Chess Game" sequence, which leads to McQueen and Dunaway locking lips for a famous and very long kiss.

The Thomas Crown Affair is absolutely a product of its times, a romantic score with jazz soloists driven by the kind of melodies for which Legrand is famous. It is not suspenseful and sustained the way Barry's Bond efforts are, but possesses a similarly indelible, tuneful touch to the symphonic jazz idiom which must have attracted the producers of *Never Say Never Again* to Legrand—it has that sexy, seductive-jetsetter vibe all over it. Ryko's release sounds terrific, with liner notes by John Bender, and includes all of the tracks from the original vinyl release and subsequent 1973 vinyl reissue. Unfortunately, as one of the final Ryko releases with dialogue, it does require some programming to hear only the music.

—Lukas Kendall

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by Christopher Palmer, T.E. Books (out of print!)

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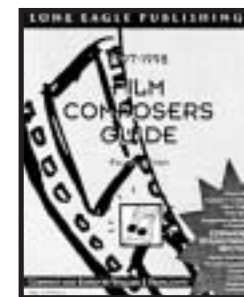
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*#59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklos Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

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feature selection

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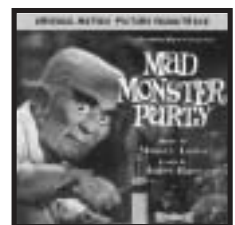


performed by Shirley Bassey ("Goldfinger"), plus two never-before-heard alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. A *Deadfall* LP was released along with the film but has been unavailable ever since. Liner notes by Jon Burlingame. **\$16.95**

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#63, November '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

#64, December '95 Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

#65/66/67 January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential Composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann & Röza radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September '96 Recordman on War Film Soundtracks Pt. 1: Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusica '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

#75, November '96 Barry: Cinemusica Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

#76, December '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

Jan. starts new color cover format! Issues 32-48 pp.

*Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *The Simpsons* (big interview); promotional CDs: Congress in Valencia: Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

*Vol. 2, No. 3, May '97 Michael Fine: Re-recording Röza's film noir scores: reviews: *Pottergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review



columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

Vol. 2, No. 6, August '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, Peacemaker cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Bender's: Film Music as Fine Art, Recordman.

Vol. 2, No. 8, October '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, November/December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), U-Turn & *The Mephisto Waltz* (long reviews), *Razor & Tie* CDs; begins current format.

Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, January '98 Williams Buyer's Guide Pt. 1

(*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

Vol. 3, No. 2, February '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, March/April '98 *Titanic*/Homer essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, July '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, August '98 *South Park* (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

* Photocopies only

Return of the Magnificent Seven ★★★★★

ELMER BERNSTEIN (1966)

RCD 10714 • 16 tracks - 34:54

Few composers can claim to have defined the sound of a whole genre, but that is exactly what Elmer Bernstein did with his Copland-inspired 1960 score for John Sturges's seminal western *The Magnificent Seven*. (Bernstein would go on to create the sounds for two more genres: modern-day comedy/spoof in *Ghostbusters*, *Airplane!*, etc., and gangster films, in *The Grifters* and *Hoodlum*, the latter of which is sorely underestimated.) While the harmonic influences of Copland are plain to see, the sound is unmistakably Bernstein's.

The "Magnificent Seven" theme is one of the most instantly recognized in film music history—there is little I can write about it that hasn't been written many, many times before! The secondary theme is introduced in "Return of the Seven"; it's similar to the primary theme and is often combined with it in concerts. Bernstein uses some delightful guitar music (signifying, of course, the film's Mexican setting) in "Mariachis de Mexico," a graceful track. The bull-fighting music in "El Toro" is another famous cue (and has been tracked into just about every bull-fight ever shot for television). It's one of Bernstein's most exciting creations, a thrilling ride from start to finish. "Petra's Declaration" is the

BMG Classics in 1999. More importantly, the original 1960 film recording is due to be released, in good-sounding mono, by Rykodisc later this year.

Bearing this in mind, Rykodisc's *Return of the Seven* CD would seem to be a trifle redundant; taken on its own merits, though, it's an absolute blast.

—James Southall

The Great Escape ★★★★★

ELMER BERNSTEIN (1963)

RCD 10711 • 16 tracks - 33:20

Elmer Bernstein over the past four decades has scored some real corkers; *The Great Escape* (directed by John Sturges, of *Magnificent Seven* fame) falls well-and-truly into this category. The main theme is the most famous from the slew of World War II films of the '50s and '60s: bracketed by a repeated fanfare, it's a deceptively simple composition for flutes over quiet brass counter-melody (only vaguely reminiscent of the "Colonel Bogey March" used in *The Bridge Over the River Kwai*).

Bernstein's approach for the rest of the score is a mixture of two styles, like the film itself: vaguely comedic at times, but at others underlining the desperate heroism of the prisoners. Bernstein's lyricism is almost surprising—there are times when the music is quite beautiful ("Cooler and Mole," for example). The composer's variations on the main theme

ting this one, because in effect you would be paying \$15 for the (admittedly impressive) packaging.

—James Southall

Last Tango in Paris ★★★★★

GATO BARBIERI (1972)

RCD 10724 • 40 tracks - 61:48

Bernardo Bertolucci's 1972 *Last Tango in Paris* is one of the most controversial films ever made. Even today, it has the ability to shock audiences with its graphic sex scenes, and Marlon Brando's largely improvised performance is one of the finest of his career. Like its spiritual descendant *Body Heat* by John Barry, Gato Barbieri's score is sexy and sultry, with the composer's saxophone taking prominence a lot of the time. The tunes on the disc range from light Parisian fare to strident tangos and from infectious jazz waltzes to Afro Latin rhythms, and Barbieri seems equally comfortable with any of these styles.

Barbieri, a Latin jazz legend and today a "smooth jazz" radio cash cow, is not a film composer by trade, but was merely moonlighting in the profession (for the second time, as it happens, for Bertolucci—their previous collaboration being *Prima Della Rivoluzione* in 1963, on which he performed two Gino Paoli compositions). The music is a little naive at times; the dramatic hits in the film are pretty obviously telegraphed, and not integrated as smoothly as most experienced film composers



fullest arrangement of the fourth famous theme from the film, the love theme. It's a warm track and, despite being a little slower, fits the rest of the score like a glove. Bernstein's finale for the film is wonderful—a lyrical piece, stressing the humanity of the Seven, before a brief rendition of the theme.

This album is neither the original *Magnificent Seven* soundtrack, nor the original soundtrack for the 1966 *Return of the Seven* sequel, but a re-recording of the themes used in both films released at the time of *Return*. The CD replicates the music on the LP exactly, apart from the addition of dialogue, in very good sound quality. If you can't get enough of *The Magnificent Seven*, look for the re-recording of the original score by James Sedares on the Koch label; another re-recording, by Bernstein himself, is expected from

are excellent; he turns it into a lovely piece for strings to capture the inner feelings of the heroes, offering a slight twist on the opening bars in the process. The denouement is particularly fine, arguably one of the finest tracks Bernstein has ever written.

The Great Escape is undoubtedly one of the best film scores ever written in the genre, and there's only one unfortunate reason not to receive this release with greater excitement: the same recording of the same music (without the dialogue) is already available on the Intrada label, with good sound. In addition to this, Bernstein recently recorded all of this music plus more with the Royal Scottish National Orchestra, slated for release by BMG Classics in 1999.

So, this is a classic score, but if you already have the Intrada release, there's no point get-

do as a matter of routine.

Ironically, for a film as explicit as *Last Tango in Paris*, the score today, with its breezy and accessible sax melodies, seems no more shocking than a love theme for an episode of *Spenser: For Hire*. In this respect, however, it's like the ultimate, \$500 gourmet masterpiece version of a tasty hamburger: the film's main theme is a superb composition, brimming with lust, and is sure to leave water dripping off your walls. There are three genuine tangos in the score: "Last Tango in Paris," "La Vuelta" and "Girl in Black," as well as a jazz waltz version of the main theme, and the late Oliver Nelson's arrangements, particularly for the strings, are sensational.

Rykodisc's CD is a two-for-one deal which will thrill fans of the film: The first eleven tracks represent Barbieri's fleshed-out album

presentation of his score, while the 29 remaining tracks are labeled "The Last Tango in Paris Suite" and contain material newly culled by Barbieri himself from the original film recording (performed by a 32-piece orchestra augmented by vocalists), which was a library of themes later used by Bertolucci and the composer to "score" the film. The material is mostly the same, though the first section of the album is much more listenable. The "Suite" cues are hit and miss in that there are long sections of chord vamping, and some cues as short as nine seconds. Also, the "Suite" sound has a frustrating "back-of-the-night-club" mix to it—in some cases Barbieri's sax licks hardly seem to come out on top of the ensemble. However, when freed from the requirements of song forms, Barbieri comes up with his most adventurous material in the film "Suite."

The production is uniformly fine with Ryko's standard poster/liner notes design, and informative writing by John Bender. The sound quality is superb. —James Southall

Best of the West ★★★

VARIOUS

RCD 10721 • 16 tracks - 44:41

Ryko's first commercial compilation of their UA soundtracks is a mixed bag. It's made up of various tracks from the original soundtracks to 11 different westerns, wildly different in style and quality. The disc opens and closes with probably the two most important western scores of them all: *The Big Country* (Jerome Moross) and *The Magnificent Seven* (Elmer Bernstein)—tracks from the latter being taken from Bernstein's sequel score (above).

Between these is a host of material, from Bernstein's seminal overture to *The Hallelujah Trail* to Shelly Manne's strangely inappropriate *Young Billy Young*. Perhaps the finest tracks are from *The Wonderful Country* by Alex North, probably the most under-appreciated film composer of them all. Laurence Rosenthal's pastoral *The Return of a Man Called Horse* also stands out, as does *The Unforgiven* by Dimitri Tiomkin, though Bernstein's *The Scalphunters* is disappointing.

Jerry Goldsmith, of course, wrote many western scores during the 1960s, and is represented by two tracks from his gritty, hard-edged score to *Hour of the Gun*. Fans may be taken aback by the fact that one of the cuts is Goldsmith's pop arrangement of the main theme (the first track on the actual soundtrack CD), which runs against the grain of the rest of the CD.

Compilations such as this invariably provoke mixed responses. Few people will like every track, though most will find at least two or three things of value. The liner notes (in booklet form, not the fold-out road-map of Ryko's other discs) include a paragraph about

every score represented, along with a brief summary of the western genre, but the sound quality is highly variable. All things considered, this is a quaint, old-fashioned compilation that is worth having, though not necessarily listenable as an end-to-end program.

—James Southall

Ulee's Gold ★★½

CHARLES ENGSTROM (1997)

RCD 10731 • 28 tracks - 41:28

Ulee's Gold was one of the most highly-acclaimed films of last year; Peter Fonda's performance won him a Golden Globe statuette and an Oscar nomination. The music was by relative unknown Charles Engstrom, who had worked with the film's director Victor Nunez on previous occasions. The music represents the burgeoning style of non-specific scoring as practiced by Thomas Newman, Michael Convertino or Mychael Danna; Engstrom doesn't so much score the characters or even their situations, but instead the atmosphere.

In *Ulee's Gold*, there are no catchy melodies—tracks seem to start and end without the listener even noticing—but there is an unexplainable *something* to the music that is captivating... piano, (sampled?) strings and guitar waft with sadness, like a delicate flower. Even after listening to it six or seven times, I wouldn't be able to tell any one bit from any other, but who's counting?

A major complaint, however, is the large number of tracks; it's only just over 40 minutes long, yet there are 28 tracks (another parallel with Thomas Newman)! A consequence of this is that there's no time for any real musical development; everything is rather stop-start. Combining tracks into lengthier suites would have been a good idea.

—James Southall

Judgment at Nuremberg ★★★

ERNEST GOLD (1961)

Rykodisc RCD 10723 • 14 tracks - 44:24

As close as audiences could get to a *Schindler's List* in the '60s, *Judgment at Nuremberg* was a workmanlike and well-performed look at the famous post-WWII war crimes trials in which Nazi officers were held accountable for the atrocities committed against the Jewish people. Although skillfully made, Stanley Kramer's movie was less notable for its cinematic artistry than for its unveiling of documentary footage of the Nazi concentration camps, which retains its power to shock even today.

The score was by frequent Kramer collaborator Ernest Gold, best known for his stirring title theme for Otto Preminger's *Exodus*. Gold's opening overture begins with a kind of Coplandesque "fanfare for the common war crimes court" before segueing into an ironically chipper German march anthem sung by

male choir. The film makes a serious attempt to get inside the heads of the Nazi leadership, and Gold's frequent re-introduction of traditional German songs serves not only to characterize the Berlin setting, but to set up a kind of musical argument and counter-argument that reflects the goings-on at the war crime trials, with more reflective, moody cues underscoring the fractured psyches of victims of the Nazis and the bitter aftermath of the war. Cues like "Colonel Lawson's Mission" show off Gold's gift for larger-than-life melodic treatment of moral issues, while the blasé waltz "Tea Time in Berlin" comes dangerously close to undermining the drama with its glossy romanticism.

The mix of styles often makes this a difficult album to listen to, but this is one case when the addition of dialogue snippets pays off in spades (done for the original LP, not by Rykodisc in this case), with two lengthy (8 and 6 minutes each) pieces of narration by Burt Lancaster (playing a crucial Nazi leader) and Spencer Tracy (as one of the head war crime judiciaries) which elegantly sum up the entire movie.

—Jeff Bond

Equus ★★½

RICHARD RODNEY BENNETT (1977)

RCD 10726 • 8 tracks - 39:24

Equus was an intermittently successful filming of Peter Schaffer's stylized stage play about a young man named Alan Strang (Peter Firth), who inexplicably blinds several horses in a stable he's been working in. A psychiatrist (Richard Burton) attempts to get to the bottom of the mystery and must face his own doubts and fears as he uncovers the psychosexual obsessions that drove Strang to the act. While Firth effectively recreated his highly praised stage performance, Burton, in the late stage of his career, rendered one of his flatter performances (he sounds deep in the throes of a major head cold and comes off like a subdued Jonathan Harris from *Lost in Space*), which unfortunately is rendered on the album in great detail via several lengthy monologues.

Richard Rodney Bennett's score is a morose effort for chamber string orchestra, and ironically shares some characteristics with another chamber-style score for a Burton-starring film, Alex North's *Who's Afraid of Virginia Woolf?* In fact, the main themes to both films are similar, although North's is characteristically (and appropriately) more deeply felt. Only two cues ("The Stables" and "The Stabbing") are unencumbered by Burton's monologues. Bennett uses open strings and some eerie slurring effects to create the mystical feeling of "The Field of Ha Ha" as Alan undertakes some of his ritualistic nocturnal activities with one of the horses. "The Stabbing" itself is a powerfully emotional, occasionally strident string passage, and

Score (continued from page 37)
of the Sensitive Piano Theme, which cameos here in "Growing Up" (which also features the next best thing to the Sensitive Piano Theme: the Sensitive Flute Solo). Grusin carefully treads the line between manufactured syrup and craftsmanlike, effective underscoring as well as anyone, but due to the film's lightweight aspirations, the *Hope Floats* soundtrack album winds up being little more than 30 minutes of forgettable easy-listening music. —Jeff Bond

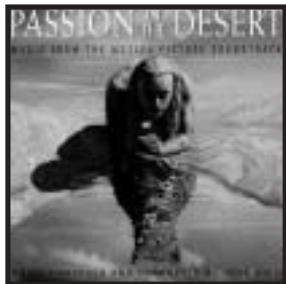
Passion in the Desert ★★½

JOSÉ NIETO

RCA Victor 09026-63271-2 • 17 tracks - 50:59

A Napoleonic soldier gets lost in the Egyptian desert, befriends a leopard, and soon develops some kind of twisted sex jones for the cat. I will refrain from making any jokes or puns based on that plot outline. As an album, *Passion in the Desert* is 51 minutes of regional percussion and strummed instrumental effects with some half-hearted strings, choir, electronics and snare drums to speak to the Western sensibilities of the lost soldier. Cues like "The Painter," with its undulating low string line and wailing vocal, and "A Friend" with its suggestions of a placid, Philip Glass-like ostinato and delicate harpsichord and chime effects reminiscent of Elfman's *Edward Scissorhands* score, break toward a more involving melodic approach, but as in many recent art-film scores, the

composer seems to be held very tightly in leash. Some of the percussion effects are evocative, but they rarely develop into anything more than strung-together effects. The final cue, "The End of a Passion," is played out via an electronic solo instrument



that sounds exactly like the one Goldsmith used to suggest the ghostly fantasy vs. reality schism in *Total Recall*. Like the rest of the score, it achieves the requisite mysticism but makes for frustratingly laid-back listening.

—Jeff Bond

The Slums of Beverly Hills ★★★

ROLFE KENT; VARIOUS

RCA Victor 09026-63269-2

15 tracks - 43:49

For Tamara Jenkins's tale about the problems of some Beverly Hills teens in the '70s, music supervisors G. Marq Roswell and Gary Calamar have put together a mix of score and '70s pop music sampler that efficiently propelled this aging reviewer back to high school. Included in the song mix are Parliament's "Give Up the Funk," Ten Years After's morose but hummable "I'd Like to Change the World," Three Dog Night's grittily touchy-feely, folk-rock "Shambala," Ike and Tina Turner offering up the disturbing 20/20 hindsight of "A Fool in Love," the brilliantly zombie-like performance of Perry Como doing "Papa Loves Mambo," Funkadelic's "You and Your Folks, Me and My Folks," the immortal Freddie Fender doing the passive/aggressive anthem "Before the Next Teardrop," an amusing (and brief) take on the Sinatra standard "Luck Be a Lady" from actor David Krumholtz, and the amiable "Let Your Love Flow" from The Bellamy Brothers. I hasten to add that the fact that I'm intimately familiar with most of these '70s hits makes me realize just how close I am to Homer Simpson.

Rolfe Kent's score (about 15 minutes of which is sampled here amongst the songs) is relatively droll, with effective use of guitar, solo whistle, a little scratcher comb, tuba and accordion, and a kind of jaunty, strolling rhythm that will put some in mind of Elmer Bernstein's *The Grifters*. Of course, the score's conductor William Stromberg could have written a fine score for this movie himself.

—Jeff Bond

Rykodisc (continued from page 45)

Bennett's "Epilogue" throbs effectively beneath Burton's final monologue.

Altogether *Equus*, although buried by dialogue (as in the original LP construction), is an evocative and elegiac work by a talented and under-appreciated composer. —Jeff Bond

Some Like It Hot ★★★

ADOLPH DEUTSCH (1959)

RCD 10715 • 20 tracks - 32:48

With its raucous Adolph Deutsch score and songs performed by Marilyn Monroe (including the profoundly Ginger Grant-influencing "I Wanna Be Loved By You," "Runnin' Wild" and "I'm Through with Love"), this is a welcome release for any number of collector demographics. It doesn't hurt that the film itself (Billy Wilder's tale of two fly-by-night band members, played by Jack Lemmon and Tony Curtis, who disguise themselves as women in order to join an all-girl band and wind up falling in love with the ultra-innocent, come-hither Monroe) is a hands-down classic with great performances and some prescient pre-PC statements about the manipulation of women and the merits of masculinity and femininity in society.

Deutsch, a skilled composer and arranger, wove numerous period songs ("Sweet Georgia Brown" and "By the Beautiful Sea" included) into the mix (the movie was set during Prohibition) which sometimes makes this sound like a glossier Carl Stalling cartoon score, with some stretches of silky, nostalgic love music and big band sounds.

—Jeff Bond

Irma la Douce ★★★

ANDRE PREVIN (1963)

RCD 10729 • 17 tracks - 45:17

Although the cover art promotes this as being "music composed and conducted by" Andre Previn, much of the score consists of his adaptation of songs by Marguerite Monnot. *Irma la Douce* began life as a French musical, which was converted into an English musical, then an American film. Director Billy Wilder bought the screen rights, only to jettison the songs and deal solely with the story. For the score, Wilder turned to Andre Previn, with whom he had worked on *One, Two, Three*. The two of them decided to incorporate Monnot's songs (now wordless), "Dis Donc, Dis Donc" and "Our Language of Love," into Previn's original material.

Not that any of that makes much difference; Monnot's and Previn's tunes flow pretty seamlessly into one another to create what amounts to fairy tale music from the heart of France—i.e. accordions in place of celestes. The score is not without its sweetly charming moments, but much of the "cuey"

Record Round-up (continued from page 5)

soundtracks to contemporary films:

September 8: *Blade* (Mark Isham score album), *Videodrome* (Howard Shore, 1983). September 22: *Ronin* (Elia Cmiral), *One True Thing* (Cliff Eidelman), *Halloween: 20th Anniversary Special Release* (John Carpenter, newly remixed edition including additional music, sound effects and dialogue). October 6: *Rounders* (Christopher Young), *Young Hercules* (Joe LoDuca). October 20: *Soldier* (Joel McNeely).

Two re-recorded compilations are coming from producer Bruce Kimmel:

September 22: *Monster Mania: Classic Themes from the Godzilla Films* (cond. Randy Miller)—the *Godzilla* compilation for-

merly announced.

October 6: A '90s TV themes album by Grant Geissman and His Band, featuring: *Ally McBeal*, *Seinfeld*, *Law and Order*, *Caroline in the City*, *Frasier*, *Oz*, *Dharma and Greg*, *The X-Files*, *Mad About You*, *ER*, *Buffy the Vampire Slayer*, *The Nanny*, *Touched by an Angel*, *Friends* and *Third Rock from the Sun*.

Forthcoming for early 1999 in the Fox Classics series is *Bernard Herrmann at 20th Century Fox* (2CDs, almost entirely unreleased music). *Jerry Goldsmith at 20th Century Fox* has been indefinitely postponed.

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded in fall 1998 or early 1999 for future release (cond. Richard Mills). FSM

material sounds like a hybrid of Richard Strauss and Carl Stalling (lots of sliding trombones, pizzicato strings, woodblocks, xylophones, and "Hail Britannia" quotes), though less than the sum of these parts. It's catchy in its own period-specific way, but often too tied to the screen action. —Doug Adams



Man of La Mancha ★★½

MITCH LEIGH (music), JOE DARION (lyrics), LAURENCE ROSENTHAL (adaptation) (1972)
RCD 10730 • 15 tracks - 40:04

Man of La Mancha has long been one of those musicals that appeals to people who don't like musicals, and this disc does nothing to diminish that reputation. Much of that is owed to the way composer Mitch Leigh dealt with the Spanish melodies and rhythms. It's the same quality that makes Bizet's *Carmen* the opera that appeals to people who don't like operas. There's something about the constant compound meters, the stretched intervals, and dance rhythms that's undeniably inviting.

Man of La Mancha was originally a 1965 stage musical adaptation of Cervantes's *Don Quixote*. Arthur Hiller directed this film version in 1972, starring Peter O'Toole, Sophia Loren, and James Coco. Their voices are rather amateurish at times, but what they lack in technique they make up for with enthusiasm.

Laurence Rosenthal's contribution is considerable: his arrangements tighten everything up with shrewdly colorful instrumentations and interesting counterpoints. The orchestral performances are energetic and clean, though the disc's sound has a bit of crackle in places. Packaging is nice; however, the track listings don't match up with the actual disc, a problem which Rykodisc has corrected on subsequent pressings. —Doug Adams

A Funny Thing Happened on the Way to the Forum ★★

STEPHEN SONDHEIM (music and lyrics), KEN THORNE (music direction and arrangements) (1966)
RCD 10727 • 16 tracks - 35:55

If Lawrence Welk had lived in ancient Rome, this is probably what he would have sounded like. *A Funny Thing Happened on the Way to the Forum* was Stephen Sondheim's first musical to go into production (he had previously been Leonard Bernstein's lyricist on *West Side Story*), and in 1966, Richard Lester directed a film version of it starring Zero Mostel, Phil Silvers, Buster Keaton, Michael Crawford, and many others.

Sondheim's score is witty all right, but its razzmatazz champagne style hasn't dated as well as one might have hoped. "Comedy

Sondheim had in mind. The incidental music, which is mostly Ancient Rome pastiches, comes courtesy Ken Thorne—he of *Superman II* and *III* adaptation fame. Thorne also provided the musical direction, and discusses his involvement via an interview in the liner notes.

The disc suffered from an odd mix of stuffy, off-center sounding vocals and a relatively clear instrumental track. It gives the music its moment in the spotlight, but the songs which include dialogue can be incredibly difficult to understand.

—Doug Adams

How to Succeed in Business Without Really Trying ★★½

FRANK LOESSER (1967)
RCD 10728 • 13 tracks - 40:21

Frank Loesser is best known as the composer of the long-running *Guys and Dolls*, and his stylistic fingerprints are all over *How to Succeed in Business Without Really Trying*: Big band swing writing, Latin rhythms, snarky female unisons, dim-bulb male solos, lamenting monologues, and so on. Nothing in this show is nearly as memorable as the classic *Guys and Dolls*, but it's still a fun 1960s laugh-with-it-and-at-it affair. Loesser's tunes never strike the listener as being particularly catchy at first, but just trying getting that "If I can't take... my coffee break" ditty out of your head. For a 1967 recording, the sound is admirably clear and crisp on the disc, featuring schmaltzy-in-a-good-way performances by Robert Morse, Michelle Lee, Rudy Vallee, Sammy Smith, and others.

—Doug Adams

After the Fox ★★½

BURT BACHARACH (1966)
RCD 10716 • 24 tracks - 33:12

Gangway for wackiness in this Bacharach classic—Burt being the master of taking strange musical constructions and making them totally hummable. *After the Fox* starred Peter Sellers as a thief posing as a movie director, and the title theme features his interchange with The Hollies in a bizarre yet memorable song. The score, meanwhile, is pure swingin' '60s nuttiness... some tracks even give Mancini and Morricone a run for their money, although it never gets as raucous as Morricone. The touches of Mediterranean nonsense are fun too. Absolutely a must for

"Tonight" is still a classically fun show-starter, but tunes like "Everybody Ought to Have a Maid" and "The Dirge" sound more like they're out of a Broadway revue than a modern musical. However, chances are that's exactly what

fans of *Casino Royale*; good liner notes by Bruce Kimmel.

—Lukas Kendall

Never on Sunday ★★★

MANOS HADJIDAKIS (1960)
RCD 10722 • 14 tracks - 35:20

If you hate Greek bouzouki music—and hey, who doesn't?—get ready for the ultimate. Manos Hadjidakis won an Oscar for the song from this film, "Never on Sunday," an infectious, folk-styled tune of which instrumental and vocal versions (by star Melina Mercouri) are presented on this CD. The rest is an appropriately cultural backdrop for this story of a Greek hooker and her unlikely boyfriend, which became popular back when movies weren't allowed to have sex in them. An acquired taste to be sure, but a solid example thereof.

—Lukas Kendall

Here We Go 'Round the Mulberry Bush ★★½

THE SPENCER DAVIS GROUP (1968)
RCD 10717 • 15 tracks - 34:54

Daffy English lads chasing after "birds" with unintelligible Cockney accents forms the basis for this trip back to the psychedelic, "knickers obsessed" '60s with songs by Steve Winwood and the Spencer Davis Group. The music ranges from Beatles/Hermit and the Hermits-style songs to mock-baroque arrangements, extended Hammond organ solos and Indian sitars—it's my happening, baby, and it freaks me out! Liner notes are by the screenwriter of the film himself, Hunter Davies. It's of no interest to orchestral soundtrack collectors, but should be a kick for anyone past the age of 35 to bask in the backwaters of '60s pop.

—Jeff Bond

Paris Blues ★★★★★

DUKE ELLINGTON (1960)
RCD 10713 • 14 tracks - 31:09

Paris Blues is a landmark jazz score by the plate, great Duke Ellington. While an appreciation for jazz is almost essential for enjoying this album, cues like the slitheringly propulsive "Bird Jungle," the impressionistic "Autumnal Suite," the moody, intimate "Nite," the playful "Paris Stairs" and "Guitar Amour" have enough dramatic tension and narrative feel for film music collectors to relate to. "Mood Indigo" puts across the lazy appeal of swaying, slow jazz, while "Wild Man Moore" showcases a show-stopping instrumental duel between Paul Newman's trombone player and Sidney Poitier's sax man. Ironically, for a movie which was initially to feature Poitier in the leading role in the middle of an interracial love affair, the soundtrack album's dialogue excerpts only feature Paul Newman, Joanne Woodward and Diahanne Carroll.

—Jeff Bond

See FSM Vol. 3, No. 1 for John Bender's reviews of the initial batch of Rykodisc releases.

Musical Diversity in Pittsburgh



Nusrat Fateh Ali Khan rocks *The Day, The Night, The Dawn, The Dusk*

IN THE '30S PITTSBURGH WAS ONE OF THE DIRTIEST PLACES ON EARTH. HOUSEWIVES WOULD HANG THE LAUNDRY OUT AND BY THE TIME IT WAS DRY IT WAS ALSO DIRTY AGAIN. DUE TO THE DOZENS OF MILLS AND FOUNDRIES THE TOWN WAS IN A THICK TWILIGHT HAZE AT HIGH NOON. BEGINNING IN THE '60S THE CITY ENJOYED AN ONGOING PROCESS OF RADICAL CHANGES THAT TRANSFORMED THE 'BURGH INTO A VERY CLEAN AND PLEASANT PLACE TO LIVE.

One of the many community traditions of our reborn city is the annual cultural festival. Most of Pittsburgh's diverse ethnic groups participate and gather for a weekend at the convention center. Each nationality has an elaborate booth displaying their motherland's architecture, and from these structures colorfully garbed volunteers serve traditional foods and drink.

The real highlights are the performances of native song and dance from around the world. Some years ago I was at the festival and just happened to be wandering past the main stage as the contingent for India was doing their thing. At the time I was stuffing my face with a smoky mid-Eastern dish and wasn't really paying attention (I am capable of eating with the singlemindedness of a Homer Simpson). Feminine charms compelled me to stop and observe. The show consisted of some 20 beautiful young Indian dancing girls. The girls grabbed my attention, but it was the amazing music that proceeded to blow my mind. The intense rhythm, as opposed to American dance music, didn't just throb, it seemed to bob and swirl, and this in conjunction with a bizarre quality I can only describe as "wetness"—like regular drums if they could sweat. I believe this effect is achieved, in part, by the use of something called a tabla. The pulsing beat stopped for a few moments to allow for the appearance of a flute and a female cho-

rus chanting rapidly, almost robotically, "cloop, cloop, cloop."

The percussion returned, even more insistent, as a female vocalist, Alka Yagnik, entered. (She would periodically moan and sigh in ecstasy.) I later learned her lyrics have to do with some strange organism erotically squirming under her blouse, and her lover is extremely curious at the phenomena (lyrics by Anand Bakshi). At key points throughout the seven-minute piece the singer and chorus were pushed aside as the percussion went postal—and I mean these guys were slamming some serious hits. Eventually a deep synth bass dug in under the drums, while on top an electric flute signaled like a fluorescent beacon. Just before the end Miss Yagnik was abetted with a female backup sensually pleading "Oh, oh, oh... me! me! me!" The conclusion sounded like six proficient drummers the size of Oddjob pounding the paint off sub-basement boilers with crowbars. When it was over I found myself transfixed, standing with an unchewed wad of baba-ghanoj in my mouth and one thought on my mind: "No one moves until I get the specs on that track!"

I pushed my way through a thick grouping of performers and

their relatives to the back of the stage. Within minutes I was introduced to a lovely Indian woman, about 30, whom I assumed had produced the show. She said the piece was called "Choli Ke Peeche." I asked her if it was possible to get a recording and she explained that the song was from the CD soundtrack release of *Khay-Nayak*. I remember thinking, "A film score! Of course, anything so cool would probably be film music." Sadly, I've forgotten this woman's name (I was without my trusty "executive's friend" pocket recorder), but she was kind to speak with me about Indian film music. The first thing she emphasized was to stay away from cassettes—the quality of Indian cassette pre-records is terrible. Also, any city or town which has at least one Indian retail outlet is a good candidate for a place where one can find Indian soundtracks. Most all Indian stores have a section devoted to music.

The Reel Sounds

As regards the Indian film industry, it is the most prolific in the world. Over 600 films are produced annually and apparently every film gets a soundtrack release—yowza! More than this, they stay in print a long time and get reissued frequently. Collector's nirvana! Since the inception of cinema in India, the majority of the films have been in a format that approximates our musicals. Until a decade ago almost all of these productions would have at least 12 song and dance numbers. Presently the number is down to half that. The genres range from costume drama, romance, mystery, comedy and even horror. Incidentally, there was a short-lived horror film craze in India during the late '80s. Fans referred to it as the "Doom Boom." The quality of the music can be quite high, despite the great quantity, simply because the Indian movie industry is the only paying venue for any serious composer of anything other than strictly classical music. The situation is such that one could canvas average citizens of Kanpur and they would likely be able to individually rattle off the names of about a dozen favorite film composers. Try that here and you're lucky to get anything other than John Williams, and possibly Horner (until the herd gets bored with *Titanic* and meanders off into the next pasture).

There is an opinion that Indian film music declined in the '70s when producers began to impose an agenda of Westernization upon their creative staff. The films during this period tended to focus

It sounded like six drummers the size of Oddjob pounding the paint off boilers with crowbars.

more on action and violence, cops and robbers. Accordingly the music shifted to an American-influenced mode of what purists have called "fake rock." Obviously, songs are an important part of the Indian film music formula. Beginning in the '50s many talented poets, in the guise of lyricists, were drawn to film careers. It seems that the '70s crime/funk phase played havoc with this aspect of Indian soundtracks in that groovy and/or exploitative fare didn't lend itself to sublime poetry. All this changed during the early '90s when a young musical firebrand by the name of A.R. Rahman hit the scene. His truly progressive scores successfully marry Western influences with Indian traditions, and he does so without betraying the fundamental integrity of the Indian culture. An Indian film producer I know calls Rahman's stuff "A *valid* new sound." I haven't yet tracked down any of this young artist's work, but I plan to. If you're interested in the titles that I have been told are worth pursuing, then keep an eye out for *The Hits of A.R. Rahman*, and two film scores in particular, *Bombay* and *Roja*.

To get back to where we started, with the 1993 film *Khal-Nayak (The Villain)*, the score was written by a duo, Laxmikant and Pyarelal. They are respected in India for having produced some excellent film music. Adding to their fame is the fact that they compose as a team. This is rare. Offhand I can think of only two other instances of such a professional arrangement: Guido and Maurizio De Angelis of Italy (*Keoma, Savana Violenta*); and Shankar and Jaikishan of India. The latter two even conducted together, which must have been something to see.

As a final bit of illumination on Indian film music I can direct your attention toward a 1996 Milan release (73138-35766-2) of a 1994 film, Shekhar Kapur's *Bandit Queen*. (I store-bought this soundtrack just a few months ago, so it's still out there.) The score, transporting fever-dream stuff similar to *Apocalypse Now* and *The Year of Living Dangerously*, was composed by Roger White and Nusrat Fateh Ali Khan. Khan, who passed away recently of liver disease, was a virtuoso of Qawwali. A musical tradition of the Sufi religion, Qawwali requires vocalists of great passion and stamina as the pieces, some 30 minutes in length, are meant to induce a trance-like state. *Bandit Queen* is a precious score which has an environmental effect much like incense, but to really experience hard-core Khan, two CDs are recommended: *The Paris Concert Vol. 1* and *Night Song*. Like "Choli Ke Peeche," prime Khan can blow one's mind. FSM

Delerue's Life and Times

Book Review by Didier C. Deutsch

Biographies of film composers are not so frequent, so the fact Frédéric Gimello Mesplomb wrote one about Georges Delerue deserves to be noted. Unfortunately, since it is in French, its immediate appeal remains strictly limited to readers who understand the language. While comprehensive and evidently well-researched, Mesplomb's book also suffers from many serious flaws which hopefully will be corrected if an English version is being considered by an American publisher.

Since he didn't have a direct link to Delerue, the author used previously published comments made by the composer, as well as others attributed to people who knew him and worked with him. The end result is an angular text that tries to bring those disparate elements together in a way that doesn't appear too awkward—though the book at times resembles a square peg uneasily pushed into a round hole.

If that were the only problem one might have simply ignored it, but the text contains several annoying repetitions and glaring inaccuracies that unfortunately mar one's total appreciation of the commendable work done by Mesplomb.

Among the latter, one of the most obvious is the author's misunderstanding of the reuse fee system in application in the U.S., and the effect it has on the recording of film music since the 1950s. "By the end of the 1980s," he writes by way of an explanation, "compilations entirely made up of previously recorded 'hits' became the norm; because of the considerable success generated by the sales of these recordings, the movies became an excuse to use pop material. As a result, instrumental film music became less desirable to film producers, reluctant to spend money without the guarantee that the soundtrack album would sell in large quantities."

While there is some truth to that statement, it only skims the surface of the actual problem facing film producers, and seems to ignore the tremendous strides forward made by instrumental film music in recent years. It also fails to explain the proliferation of re-recordings of classic film scores, both here



**Georges Delerue:
Une Vie**
by Frédéric Gimello
Mesplomb
Editions Jean Curutchet,
France 9-782904-34878-5

and in Europe.

Mesplomb's study of the films on which Delerue worked and the music he created for them also leaves a lot to be desired, as the writer simply states the facts without offering much of an analysis of the scores themselves, which might have shed an extra light on the composer's body of work, or the working relationship he established with various filmmakers, primarily François Truffaut, for whom he scored an impressive number of films in a creative partnership that had long-lasting effects.

Also detrimental to the thorough understanding of

Delerue's career, his family life is only succinctly mentioned, leaving one to wonder how much importance it may have had on his output as well as his creativity.

On the plus side, in addition to the profusion of quotes from and about Delerue, the author successfully evokes the political climate that resulted, among other things, in the composer seeking a new career in the U.S. toward the end of his life. Also well documented are the early years he spent writing music for the stage.

Altogether the book, with a preface by Oliver Stone and many special comments from those who worked with him or knew him well, is quite interesting in its attempts at presenting the behind-the-scenes activities of a composer whose own brand of creativity had a definite impact on the films he scored, as well as at shedding light on the intimate role played by Delerue on these films. By far the most rewarding aspect of the book, however, is the complete documentation it provides about Delerue's compositions: the plays and films he scored, his concert works, and the many recordings on LP and CD that have been available at one time or another. Anyone interested in the composer will find this a great source of information. FSM

Georges Delerue: *Une Vie* can be purchased for 140 French francs (plus 38 FF shipping) from Editions Jean Curutchet, Rte de Louhossa, 64640 Hélette, France; ph: (33) 5-59-37-98-63; fax: (33) 5-59-37-98-64.

Collector's Corner

ITEMS YOU MAY HAVE MISSED...GOODIES FOR VINYL, PRINT, AND PLASTIC FANS ALIKE

By Robert L. Smith

Sony Japan has released a *Titanic* boxed set with book. This item appeared in the U.S. in small quantities in late spring. The box set contains the U.S. CD release (identical—no new music or altered tracks), a small booklet in Japanese and a superb 4 $\frac{3}{4}$ " x 7 $\frac{3}{4}$ " hardcover. This book features dialogue (in both English and Japanese) and color pictures displayed in poetry-book fashion. All these items are contained in a custom 6 $\frac{3}{4}$ " x 8" box. The electronics chain Circuit City carried these at a cost of \$25. The clerk told me this was an all-Japanese videocassette and obviously knew nothing about this product!

CD Specialties, PO Box 4582, Pittsburgh PA 15205-9419, has released two customized soundtracks on compact disc: *Scream* and *Lost in Space*. As part of their new CD Collector's Club, *Lost in Space* has been pressed as a "Platinum Picture Disc" limited edition (item #8186-2, \$22.95), containing the same music as the commercial release.

The *Scream* limited edition (#cdcc001, \$16.95) is a 3 track "CD Scene" TM disc, die-cut with a ghost face. Packaging is ingenious and both the *Lost in Space* and *Scream* discs come with customized display stands. The first 60 orders of *Scream* receive an additional "proof" set which adds a hand-numbered, non-die-cut disc to the set.



Make Your Own CDs at Home

Philips has introduced the first affordable home compact disc recorder (CDR870). Initially sold through Sears stores in January for around \$600, the machines are now available for as little as \$399 through Magnavox outlet stores nationwide. Magnavox stores are generally found in outlet strip-mall centers across the U.S. Previously, home recorders ran in the \$4,000 range.

The CDR870 can record on two types of discs: a "once write" (\$6 for blanks) and a "rewritable" (\$35). The machine accepts analog, digital coaxial and digital optical inputs. This means an individual can now transfer any source to compact disc, including LPs, commercial cassettes, commercial CDs and reel-to-reel tapes. Obviously this allows you to generate customized CDs of your favorite music. The machine will not make a copy of a copy (part of the copy-protection agreement reached by the manufacturers), nor use blank computer CD-R discs.

Operation of the machine is easy. If a digital source is used (i.e. a CD) a copy can be made automatically and conveniently. Copying an analog source is a little more labor-intensive, requiring adjustment of recording levels and track-by-track recording for good results. Digital copies are exact and flawless; analog recordings gain new life on the

CD. An excellent, inexpensive source for blank discs is Tape World in Butler, PA (1-800-245-6000). TDK blanks seem to outperform the discs made by Philips. (Philips blanks, once written, have a tendency to skip in my car while TDK discs play without problems.) Soundtrack enthusiasts should not be hesitant about this new machine: it works great! Copies, of course, can only be made for personal use.

LPs, Anyone?

Paul Aguirre, PO Box 472076, San Francisco CA 94147, has published his second issue of *Intermission Talk*. This is primarily a catalog of soundtracks and casts on LP but also contains brief articles. The second "issue" has an article on limited edition LPs, the CD reissue of *Some Like It Hot* (Rykodisc bought a sealed stereo UA LP from which to master the new CD!), and the end of monophonic soundtracks in the 1960s.

Many top soundtrack collectible LPs are for sale. Mr. Aguirre accepts "offers" and publishes reference prices for what a given LP "last sold." Collectible albums such as *The Roots of Heaven*, *Nine Hours to Rama* and *The Lion* are still apparently fetching big bucks in California. There are also many cover reproductions in the catalog. Don't be led astray by the Living Stereo *Peyton Place* mock-up on the back cover of the catalog.

A New Guide Soon

The second edition of *Soundtracks on Compact Disc* is complete and it is now in the hands of the editor; also to be published by *Film Score Monthly*. The book has been expanded to include over 600 new listings and a revised market update. The format will be greatly improved with more photos, an updated Varèse Sarabande discography and more. What is now the top collectible soundtrack CD? What new collectibles have been born? What do those studio in-house discs look like? Watch these pages for ordering information.

Farewell, Richard

Longtime collector and film music enthusiast Richard Miller of Livonia, Michigan passed away recently. Richard was an older gentleman who collected soundtrack LPs in the 1950s and 1960s and later abandoned the hobby. He had established contact with Miklós Rózsa and the Rózsa family in the past and also corresponded with Ron Goodwin in England. Richard had re-entered the soundtrack field just a few years ago with a renewed fervor in collecting soundtracks on CD (many older soundtrack collectors will have nothing to do with the shiny new objects). He often sold his duplicates to fellow collectors at reasonable prices. I corresponded with him frequently and was pleased to have his assistance on the upcoming second edition price guide.

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Fantastic Voyage is the spectacular 1966 science fiction film about a team of scientists who are miniaturized to microscopic size and injected (inside an experimental submarine) into a wounded scientist in order to repair a blood clot in his brain—from the inside. Starring Stephen Boyd, Arthur Kennedy, Raquel Welch and Donald Pleasence, the movie is an Oscar-winning landmark in art direction and special visual effects.

Leonard Rosenman's score is equally groundbreaking: an almost completely avant garde effort which stands as one of the composer's most distinctive and powerful compositions. Rosenman took the unique approach of leaving the first five reels of the film completely unscored, beginning his music at the exact moment when the adventurers witness the sights inside the human body for the first time.

The score is a riot of impressionistic, dissonant colors and an eerie, plaintive central theme that brilliantly characterizes this journey into a world never before seen. Rosenman was able to create distinctive grinding double bass effects for the interior of the heart; raging, chaotic music for attacks by antibodies and white corpuscles; crystalline, mysterious passages for the interior of the human brain; and a stunning, suspenseful climax as the adventurers confront a saboteur in their midst.

Never previously available in any form, the original *Fantastic Voyage* score has been completely remixed in stereo from the original 35mm magnetic film elements, and the album opens with the distinctive suite of sound effects from the 20th Century Fox library which serves as the movie's main title.

The 16-page color booklet includes an introduction by Leonard Rosenman, rare photos from the 20th Century Fox archives, and production notes and track-by-track descriptions by Jeff Bond.

\$19.95 plus shipping



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and get it
autographed by
Leonard Rosenman
in person!
Details inside!



Fantastic Voyage

- | | |
|-----------------------------------|------|
| 1. Main Title Sound Effects Suite | 1:41 |
| 2. The Proteus | 5:56 |
| 3. The Chart | 5:30 |
| 4. Pulmonary Artery | 5:35 |
| 5. Group Leaves | 2:49 |
| 6. Pleural Cavity | 0:17 |
| 7. Proteus Moving Through Sac | 4:52 |
| 8. Channel to Ear | 2:40 |
| 9. Cora Trapped | 4:12 |
| 10. Proteus in Inner Ear | 0:44 |
| 11. The Human Brain | 1:52 |
| 12. Get the Laser | 7:20 |
| 13. Optic Nerve/End Cast | 3:36 |

Total Time: 47:28

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See inside for ordering information and more news on the FSM Silver Age Classics series!

